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THE McFADDEN COLLECTION

Edition limited to 100 copies

No.



JOHN H. MCFADDEN, ESQ.

From the Portrait by Philip A. László

CATALOGUE
OF THE
COLLECTION OF PICTURES

FORMED BY
JOHN H. McFADDEN, ESQ.
OF PHILADELPHIA, PA.

BY
W. ROBERTS

LONDON
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PREFACE

WITH an admirable steadfastness of purpose, and in spite of the many natural temptations to branch out in other directions, Mr. John H. McFadden has adhered to his scheme of forming a collection of pictures exclusively by British artists. In doing this he has observed a restraint very unusual among collectors, and the sum total of his efforts is a collection *sui generis*; and not only this, but a collection of extraordinary beauty and interest. Variety is the mainspring of collecting, and the greater the variety the keener does the instinct of the collector become. It very frequently happens that a man begins to collect, and for some time confines himself to, one phase of art; but just as one book opens up many others, so the step from one branch of art to another is a matter of easy gradation. From engravings the collector naturally passes to drawings, thence to pictures in oils, and from one school of artists to another. The question of variety in art collecting is largely a personal matter; but those who have seen this collection when it was in Mr. McFadden's own home, or when it was on view in the public galleries in Philadelphia, Chicago, or New York, will agree that, though Mr. McFadden has confined himself to the Early British School, his collection is remarkable in its variety and in its interest.

Mr. McFadden began to collect a quarter of a century ago.

As is the case with many other men who have developed into collectors, his object in purchasing a fine picture now and then was rather to adorn a vacant space on the walls of his dining or sitting room than to form the nucleus of what would some day become a collection. But *l'appétit vient en mangeant*; so, in the course of time, during his frequent visits to England, one painting after another was added, and a few pictures developed into an imposing collection entirely different from any other in America.

It is interesting to note that Mr. McFadden's first purchase was Gainsborough's splendid portrait of Lady Rodney, which will always remain one of the gems of the collection, and which, it may be mentioned by the way, is now commercially worth at least five times as much as the owner paid for it. The same may be said, indeed, of the other pictures which were acquired before the great rise in prices of the last few years. Whilst no wise man buys pictures with the same motives as he buys stocks and shares—solely in the hope of profitable dividends—yet it is always a satisfaction to know that one's hobby is not an unprofitable one even in the mere matter of money. But the intellectual enjoyment afforded by a fine collection of pictures such as this has no money equivalent.

The dominating notes, if one may use the phrase, of Mr. McFadden's collection, are the fine series of portraits of women and men by Romney and Raeburn. Probably there is not anywhere in the United States another gallery in which either artist is represented by so many characteristic works. Most of these portraits are not only of people who were famous in their own day, but some of them have become part and parcel of British history, perhaps not a little with the aid of the artists to whom they sat for their portraits. Others, such as the

Master Bunbury of Sir Joshua Reynolds's splendid portrait, died before his time, and he is known to posterity almost exclusively as the subject of Sir Joshua's famous picture. On the other hand, it might almost be said that Sir John Watson Gordon, in spite of his high qualities as an artist, owes much of his celebrity with posterity on account of his portrait of the "Wizard of the North," Sir Walter Scott.

Hogarth hands down to us—after an interval of nearly two centuries—groups of two distinguished families, both long since extinct in the male line, but both of which contributed much to the making of English history when England was not much more than an island kingdom. By a happy coincidence Hogarth has, in the Fountaine and the Castlemaine groups, bequeathed us exquisite miniature-like representations of the most eminent members of both families. An unfortunate fire completely destroyed Lawrence's portrait of Miss Nelthorp, but the beautiful Miss West is still present with us in all the loveliness of youth. Lawrence's most successful pupil Harlow—who would have become a serious rival but for his early death—is represented by two masterly groups of the Leader family, and by a charming one of Mrs. Weddell and her pretty children in all the frolicsomeness and *abandon* of the nursery.

Turner's magnificent view of the "Burning of the Houses of Parliament" may justly rank at the head of the pictures other than portraits. By a happy accident the picture which follows it comprises something of the same scene ninety years before by a man whom Turner may have met in his early boyhood, Richard Wilson. This is one of the earliest existing pictures of London by Wilson, and as a document in the history of the capital of the British Empire it is of the highest interest, apart from its importance as a very early work of one of the

first and one of the greatest of English landscape painters. Constable, with his fine "Lock" and other pictures, Crome and Stark of the Norwich school, David Cox, John Linnell, George Morland with his three pictures of English rural life, George Stubbs, and that interesting figure in the history of Anglo-French art, Bonington, all contribute to the completeness of this collection.

A word of thanks, in conclusion, is due to Mr. McFadden's friend, Mr. Lockett Agnew, who has given the writer every assistance in the compilation of the following pages.

W. R.

LONDON.

September 1917.

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RICHARD PARKES BONINGTON

COAST SCENE IN NORMANDY

RICHARD PARKES BONINGTON

1801-1828

A COAST SCENE, NORMANDY

Canvas, 23½ in. by 32½ in.

BONINGTON occupies an unusual position in the annals of nineteenth century art, for while he was English by birth he was French in training, so that he is claimed by each nation, with collectors of both of which he has been a favourite ever since he first exhibited at the Salon in 1822, and at the British Institution and Royal Academy of a few years later. The Marquis of Hertford obtained an unrivalled series of nearly forty of his works, now in the Wallace Collection, and other important examples may be found in public and private galleries in England and France. His early death was a very serious loss to art, and while he accomplished much during his short career there is no doubt that, had he lived, he would have produced yet more important work.

Mr. McFadden had long wanted to secure a fine example of his work, but it was not until this year that he was able to obtain it. Bonington's most successful pictures were his views in Italy and his scenes on the coast of Normandy, and it is one of the latter which has found its way into this collection. It is a view at low tide, with a wide expanse of the shore, the most conspicuous feature being a stranded fishing boat, near which is a group of a fisherman with his wife and child (the two latter with red head-dresses), and a windlass; on the left is a shallow pool, towards which a red-capped woman on horseback is approaching; in the distance are other boats with figures, and to the extreme right are sand-dunes with two huts; the sun is seen through the grey clouds and birds are on the wing.

This picture was one of two examples of Bonington in the collection of Thomas Oldham Barlow, R.A. (1824-1889), the eminent engraver, famous for his

engravings of pictures by John Philip and Sir J. E. Millais. It is not known where or when Mr. Barlow bought this picture, and it is impossible to identify it with any of the various scenes on the Normandy coast which passed through the sale rooms during Mr. Barlow's residence in London, as in most instances neither the size nor any descriptive particulars are given. Mr. Barlow lent it to Burlington House in 1884, and after his death it passed into the collection of Mr. David Jardine, of High Lee, Woolton, Liverpool, where it remained until March of this year. A photogravure appeared in the Jardine catalogue.



JOHN CONSTABLE, R.

THE LO

JOHN CONSTABLE, R.A.

1776-1837

THE LOCK

Canvas, 47 in. by 55 in.

CONSTABLE and Gainsborough may justly be regarded as the two greatest landscape painters of the Early English School of artists. Both worked direct from nature, and were independent enough to throw aside the shackles of convention and classical tradition. Both were Suffolk men born and bred, and both were inspired by pretty much the same scenes, before these scenes were disfigured by railways and factories. But whilst Gainsborough was a portrait painter from force of circumstances, Constable was first and foremost a landscape painter from choice and temperament.

Constable's outlook was in a sense restricted. The number of his superb pictures is not great, whilst that of his sketches is almost legion. Some of his favourite subjects he painted several times under different aspects, and "The Lock" is one of these. Of this there are two fine versions: (1) the Royal Academy picture of 1824, "A Boat Passing a Lock," 48 in. by 56 in., which was bought, as the artist himself tells us, on the opening day for 150 guineas, including the frame, by Mr. Morrison, and is still at Basildon Park; and (2) Mr. McFadden's. There are several variants which need not be considered here. The rich and spontaneous character of Mr. McFadden's picture suggests that it is the parent so to speak of all the others, and there can be no doubt about this having been painted direct from nature. Mr. C. J. Holmes, in his exhaustive monograph on *Constable and his Influence on Landscape Painting*, 1902 (p. 247), describes it as "a magnificent oil sketch, which appeared to have been made on the top of another finished picture of the same subject." There can also be no doubt that it came from Constable's sale at Messrs. Foster's on 15-16 May, 1838; but there were then several "Locks"

among the artist's remaining sketches, studies, and finished pictures. The titles and descriptions are so exceedingly brief, and no sizes are given, that it is impossible to identify any one of them with certainty.

It seems, however, reasonably certain that this version was lot 76 in the Constable sale, and was bought for 125 guineas (the highest price but one in the sale) by Captain Birch, who exhibited it at the Birmingham Society of Artists in the same year, and who sent it to Foster's on 15 February 1855, lot 18, when it was purchased for 860 guineas by Holmes, an auctioneer of Cherry Street, Birmingham; a small reproduction appears in the sale catalogue. Presumably, Mr. Holmes either bought it in on behalf of the vendor or for Ernest Gambart, one of the most enterprising and competent dealers in modern pictures during the second and third quarters of the last century, and who, retiring from active business, became Consul-General for Spain, and was decorated with the M.V.O. In 1861 Gambart relinquished one phase of his activities and he sent "a very select collection of modern pictures" to Christie's, where they were sold on 3-4 May of that year. Among the most notable of them was Constable's "The Lock, 47½ in. by 55 in. The celebrated original picture," which was lot 294 on the second day. It was purchased by Mr. Leatham, in whose family it remained for forty years, until 1901, when it became Mr. McFadden's. It is recorded on page 5 of the *Catalogue of Oil Paintings by the Old Masters* in the possession of E. A. Leatham, Esq., Misarden Park, Gloucestershire, 1898.

At least two of the versions were engraved in the artist's life-time, as may be seen from Leslie's *Memoirs of the Life of John Constable, R.A.*, chapter ix, which deals with the year 1825 of the artist's career. One was by S. W. Reynolds, who wrote to Constable concerning the picture (No. 1): "It is no doubt the best of your works, true to nature, seen and arranged with a professor's taste and judgment. The execution shows in every part a hand of experience; masterly without rudeness and complete without littleness; the colouring is sweet, fresh and healthy; bright, not gaudy, but deep and clear. Take it for all in all, since the days of Gainsborough and Wilson, no landscape has been painted with so much truth and originality, so much art, so little artifice." The same subject, from a second picture, was engraved "on a larger scale," as Leslie tells us, by David Lucas, as a companion to his print of "The Cornfield."

The scene is placed close to Flatford Mill, and shows the entrance to a lock

from which the water is rushing out; and of which a man in a red waistcoat is opening the sluices with a crowbar. The lock is full of water, and a loaded barge is partly seen close to the lock, with a man fastening a rope round a post, and in the shadow of a tall, branching oak tree. To the left, close to the lock, are a man, a horse, and a dog. Dedham Church is seen in the distance. The sky suggests a breezy, showery day in summer-time, and the atmosphere of the picture recalls the remark of a French painter when looking at Constable's picture in the Salon of 1824: "Come here, look at this picture by an Englishman—it is steeped in dew."

Mr. McFadden's picture has been exhibited in Paris and also at Wakefield. It is probably one of Constable's numerous exhibits in the 1824 Salon, which caused such a sensation in art circles in France and from which dated a new era in French landscape art. It would seem to be the No. 359, "Un canal en Angleterre; paysage on voit sur le premier plan les barques et des personnages,"—"barques" being probably a misprint for "barque."

Mr. McFadden's picture was reproduced in *The American Magazine of Art*, January 1917.



JOHN CONSTABLE, R.A.
HAMPSTEAD HEATH

JOHN CONSTABLE, R.A.

1776-1837

HAMPSTEAD HEATH: STORM COMING UP

Canvas, 23 in. by 29½ in.

CONSTABLE'S landscapes may be divided roughly into two sections, those of Suffolk and those of Hampstead Heath. His earliest exhibited picture of the Heath was in the Academy of 1821; but probably long before that date he had discovered its manifold possibilities. It was the next best place after his beloved Suffolk. "His sketches from the Heath," Mr. M. Sturge Henderson tells us in his monograph on the artist, "primarily convey a sense of the vastness and infinitude of the natural world encircling the life of the city." Constable became so enamoured of Hampstead that he took a house there in 1821, and his sketches of the Heath at all seasons of the year and under all moods probably number many hundreds. His art, as Leslie tells us, was never more perfect than at this period.

Mr. McFadden's picture is one of the artist's broadest and most panoramic views of the Heath, with a round mound in the foreground, a gravel-digger on the right, a valley with a pool and sheep grazing on the left. In the middle distance on the right is seen a tall, white, square mansion partly surrounded by trees, and other houses are seen dotted about in the distance. The masses of dark and threatening clouds herald the approaching storm.



JOHN CONSTABLE, R.A.
THE DELL, HELMINGHAM PARK

JOHN CONSTABLE, R.A.

1776-1837

THE DELL IN HELMINGHAM PARK

Canvas, 29½ in. by 37½ in.

IT has frequently been claimed that Constable was the actual founder of the Barbizon school of painting in France, and it is interesting to recall the fact that at the Salon in Paris of 1827 the names of Constable and Corot appear on the same page as exhibitors—the former with a “Paysage avec figures et animaux,” and the latter with two Italian views. “The Dell at Helmingham” is a *plein air* impressionist picture which at once suggests that Courbet, Dupré, and Th. Rousseau were influenced by Constable.

Helmingham Park was a favourite subject of Constable for thirty years. In the summer of 1800 we find him writing to a Mr. Dunthorne: “I am alone among the oaks and solitudes of Helmingham Park. I have taken quiet possession of the parsonage, finding it empty. A woman comes from the farmhouse where I eat, and makes my bed, and I am at liberty to wander where I please during the day. There are abundance of fine trees of all sorts, and the Park on the whole affords good subjects rather than fine scenery. But I can hardly judge yet what I may have to show you. I have made one or two drawings that may be useful.” One of the earliest views in Helmingham Park, in the Max Rosenheim collection, dating from 1801, shows, as Mr. Holmes points out, the influence of Gainsborough, and one of Constable’s exhibits at the Royal Academy of 1830 was “Dell Scenes in the Park of the Right Hon. the Countess of Dysart at Helmingham [incorrectly spelt Hatmingham], Suffolk.” This picture (which measures 43 in. by 51 in.) is now in the Keiller collection, and was engraved on a small scale by Lucas. A reproduction of this engraving appears in Mr. Holmes’s *Constable*, p. 26. It is a less extensive view than that of Mr. McFadden’s, apparently of the same gully

with shallow water, spanned by another and slightly different rustic bridge; in our picture also there is no figure of a cow in the shallow water, but through the opening of the trees a cottage or barn is seen.

Helmingham Hall and its owners played an important part in Constable's life. About 1807 he was employed by the Earl of Dysart to make copies of a number of family portraits, chiefly by Sir Joshua Reynolds, and the acquaintance appears to have ripened into a long friendship which extended to other members of the family. Helmingham Hall, the seat of the Tollemache family, is less than nine miles from Ipswich, is in the midst of a fine park, and dates back to the time of Henry VIII; it is surrounded by a moat of clear water and crossed by a drawbridge which is traditionally said to have been drawn up every night for 800 years. Helmingham came into the family by marriage in the fifteenth century. Queen Elizabeth stayed here in 1561, and her bed, lute, and spinet are still preserved here.

Mr. McFadden's view of "The Dell at Helmingham" was painted about 1828; it was at one time in the collection of Sir Henry Thompson, by whom it was exhibited at the Old Masters, Burlington House, London, in 1873, No. 8, as a "Landscape: Wood Scene"; and again at the London International Exhibition of 1874, No. 190, as "Dell in Helmingham Park." It passed from Sir Henry Thompson's collection into that of Mrs. Joseph, whence it was bought privately; it is presumably the "Landscape" which Mrs. Joseph lent to the Japan Exhibition in London, in 1910, No. 58.



DAVID COX
GOING TO THE HAYFIELD

DAVID COX

1817-1859

GOING TO THE HAYFIELD, 1849

Canvas, 27 in. by 35 in.

DAVID COX'S pictures and drawings with the title of "Going to the Hayfield" present a somewhat bewildering problem, for the subject was a favourite one with him for many years. They all present minor differences, a figure more or less, or a slight clump of trees added or omitted, but each has a beautiful silvery sky, and all—of about the year 1849, at least—are probably done from the Bettwys-y-Coed district, which exercised such a fascination over Cox. Mr. McFadden's version, which is signed, and dated 1849 in the extreme lower right-hand corner, is a broad view over a flat country; a man in a white vest is riding a harnessed gray horse and leading another, also harnessed, and preceded by a terrier dog; the group is passing over a road beneath which is a ditch, with large docks and other leafy plants on each side. In the distance is the hayfield, with men loading two hay-wains, and towards which the man on horseback is proceeding. This picture was purchased privately from the Spencer-Brunton collection in 1900.



JOHN CROME
BLACKSMITH'S SHOP, HINGHAM

JOHN CROME ("OLD CROME")

1769-1821

BLACKSMITH'S SHOP, NEAR HINGHAM, NORFOLK

Canvas, 58 in. by 45 in.

THIS is one of several pictures which "Old" Crome painted in and about Hingham, a parish between Norwich and East Dereham, famous for its church and for its many and ancient historical associations. Not the least interesting of these concerns one Thomas Moor, its vicar in the first half of the seventeenth century, who with many of his parishioners emigrated to New England where they "erected a town and colony by the name of Hingham." That the connection between the Hingham of the Old World and that of the New is not forgotten was evidenced whilst these pages were passing through the press, for *The Times* of 24 September announced: "Citizens of Hingham, Massachusetts, U.S.A., have subscribed £300 for the relief of citizens of Hingham, Norfolk, who have suffered in the war."

Another and later view, also near Hingham, etched by the artist himself in 1813, once belonged to the famous pen-maker, Joseph Gillott, and is now in the Tate Gallery, London; whilst yet another belonged to the artist's friend and pupil James Stark, and was by him exhibited at the Suffolk Street Galleries in 1834. Mr. McFadden's picture was exhibited at the Royal Academy in 1808, and is regarded by Mr. Binyon as "probably the most important of his contributions" (which range from 1807 to 1818) to that institution. Owing to the very indefinite manner in which pictures were catalogued in those days very few of Crome's thirteen exhibits at the Royal Academy have been identified; this is one of the exceptions. It is a group with seven figures of men, women, and children seen in and about the blacksmith's shop, which is a gabled building with thatched roof, the timbers warped with age and the lines of its structure uneven. To the left a

coatless youth is sharpening an instrument at a grindstone, and in the foreground is a shallow pond with ducks swimming. Behind the shop is the blacksmith's thatched roof cottage, partly overhung with trees, in the handling of which, as Mr. Binyon has pointed out, "one feels a reminiscence of Gainsborough." "The quality of the actual painting," remarks the same authority, "is delightful; the luminous play about the uneven smoothness of the gable wall, the bloom upon the rusted thatch, are painted as only Crome could paint such things."

This picture remained practically unknown and apparently unexhibited until 1896, when it appeared at an exhibition at Messrs. Agnew's, whence it passed into the present collection. It is described in L. Binyon's *John Crome and John Sell Cotman*, 1897, pp. 20-21; in W. F. Dickes's *The Norwich School of Painting*, 1905, p. 63; and H. S. Theobald's *Crome's Etchings*, 1906, p. 14. It is probably identical with the picture which Mr. Dickes also describes on p. 63 of his book as the one "which apparently came back to Norwich after the Exhibition [at the Royal Academy] and was lent by his son, Mr. F. Crome, to the Loan Exhibition of 1821. In J. B. Crome's sale, 1834, we read: '57. The Blacksmith's Shop by the late Mr. Crome, one of his best pictures in the style of Gainsborough.'"

Mrs. John K. van Renasslaer, of Philadelphia, possesses a carved boxwood copy of the picture by Walter M. Aikmann.



JOHN CROME
WOODY LANDSCAPE

JOHN CROME ("OLD CROME")

1769-1821

WOODY LANDSCAPE, AT COLNEY

Canvas, 22 in. by 16½ in.

THIS superb picture is worthy to rank with "The Poringland Oak," which is generally regarded as the greatest of Crome's creations, and dates from about 1818. It has often been claimed that Crome was influenced by Hobbema, and there is ample evidence that the Norwich artist admired the Dutch landscape painter beyond all others of this class. But there is little trace of Hobbema in any of his works, and in this "Woody Landscape" there is no trace of any master but of Crome himself. It is almost certainly the "Upright Landscape Scene, from Colney," which Crome sent to the 1810 exhibition of the Norwich Society, in Sir Benjamin Wrench's Court, the Society which Crome himself founded.

This picturesque group of trees was either first painted and then etched, or etched first and painted afterwards, by Crome, for it is identical with the first of the series of etchings issued in the series of *Norfolk Picturesque Scenery*, by the late John Crome, Founder of the Norwich Society of Artists," printed "from the plates as left by himself," and published by Mrs. Crome in 1834. The etching is described by Mr. H. S. Theobald, in his catalogue of Crome's *Etchings*, 1906, pp. 68-69: "A clump of trees on rising ground to the right, to the left an open landscape with rows of bushes and a farmhouse beyond. A rough road from the left passes round the rising ground." The size of the etching is 9 in. by 6⅞ in. There are four states of the etching, in the first two of which there is a donkey in the centre of the foreground. In the third state the donkey has been omitted, and this is the state of the plate as printed in Mrs. Crome's set in 1834. In the fourth state the title "At Colney" is added in etched letters. There are various minor

differences between the etching and the painted picture, but the view is unquestionably the same. Colney, it may be mentioned, is a parish in south Norfolk, about three miles west of Norwich.

This picture was exhibited in the second series of works illustrative of *A Century of British Art* (1737-1837), at the Grosvenor Gallery, 1889, by Mr. S. S. Joseph, and is one of the four works secured by Mr. McFadden from the Joseph collection.



THOMAS GAINSBOROUGH, R.A.

LADY RODNEY

THOMAS GAINSBOROUGH, R.A.

1727-1788

Anne
(HENRIETTA,) LADY RODNEY

Canvas, 50 in. by 40 in.

THIS splendid example of Gainsborough's portraiture has many points of interest, one of which is that it was Mr. McFadden's first purchase, and is therefore, in a sense, the foundation of his remarkable collection of pictures by early British artists. Another point concerns the identity. All that has hitherto been known about Lady Rodney is that she was the "wife of the famous Admiral, the first Lord Rodney." This distinguished officer (he was born in 1718 and died in 1792) married twice, first in 1753, to Jane, daughter of Charles Compton, Esq., and sister of the 8th Lord Northampton, by whom he had three children, and who died on 28 January 1757. In 1764 the Vice-Admiral was created a baronet, took up his quarters in London, and married the lady who sat to Gainsborough for the present portrait, Henrietta Clies, daughter of John Clies, said to be a merchant of Lisbon, where she was born. Nothing so far has been discovered concerning John Clies or his family; but it is reasonable to assume that he was connected with the Samuel Clies, "an Oporto merchant," who married Elizabeth, daughter of John Watkins (1702-1790), of London, grandfather of Rear-Admiral Frederick Watkins. At the second Lady Rodney's death in March 1829 her age was stated to be ninety, so she would have been born in 1739, and was therefore nearly twenty years younger than her husband, by whom she had several children, and whom she survived nearly forty years. Her eldest son, afterwards a captain in the Royal Navy, was born on 10 May 1765.

The marriage was at first a happy one, as may be gathered from Rodney's letters to her and to his daughters, written whilst he was absent on active service, and published after his death. They give a very pleasant impression of his domestic life. "They are full of solicitude as to his family's welfare and of anxious inquiries after his children and 'Loup,' his favourite dog, and they show him to have

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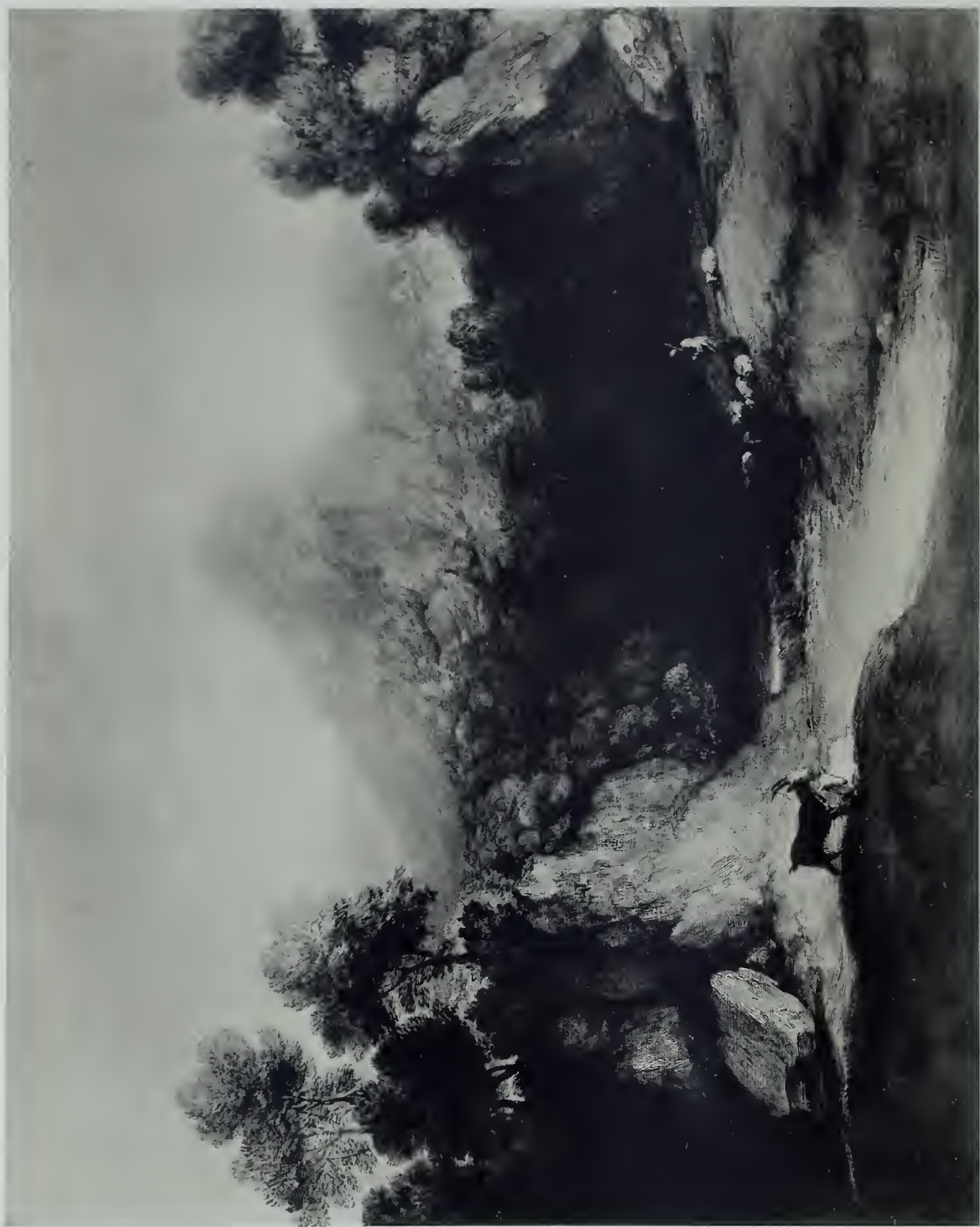
\$ bt. from Berrington Hall, Hampshire (Lady Rodney
which had been built by Mrs. Anne Hanley at the
with J. Schaff's copy of the Berrington Hall
Library.

possessed a much greater depth of feeling and a far more affectionate disposition than his contemporaries and subordinates credited him with" (G. E. Marindin, *Our Naval Heroes*, 1901, p. 161). We know from Wraxall's *Historical Memoirs* that Rodney's "love of play" proved "ruinous in its effects" to the Admiral, and that in consequence his pecuniary distress was so great that he was for a time compelled to leave the country. Early in 1777, Wraxall tells us, Rodney sent over from Paris his second wife "with the view of procuring a subscription to be opened among the Members of the Club at White's, for his relief. Lady Rodney finding it, however, impracticable to raise any supplies from that source, after much ineffectual solicitation among Sir George's former friends, finally renounced the attempt." How Rodney got over his difficulties and was re-instated in the navy need not be told here, but the devotion of his wife is a very pleasant episode at a time when such devotion was not too common. But, according to G. E. Cokayne's *Complete Peerage*, Lord and Lady Rodney lived apart for some years before the former's death. Her will was proved 24 April 1829.

Rodney himself was painted many times; by Reynolds (first in 1761 and again afterwards), by Gainsborough, whose portrait was exhibited at the Royal Academy of 1783, and now belongs to Lord Rosebery, by Monnoyer, and by others. This portrait of Lady Rodney was apparently unknown until Lord Revelstoke lent it to the Old Masters exhibition at Burlington House, London, in 1890, and about three years afterwards it was bought by Mr. McFadden. The portrait was painted a few years after her marriage, probably about 1770, for Lady Rodney is apparently under rather than over thirty years of age. Her type of beauty is oriental, and she probably had Hebrew blood in her veins. She is of a refined and haunting type of loveliness, with dreamy eyes and an enigmatical smile on her lips. She is wearing a shot-blue, low-cut dress, edged with gold, the train of which she holds over her right arm, whilst with her left hand she holds a gauze scarf against her bosom; the short sleeves of her dress are of white muslin; the top of the corsage is trimmed with a rope of pearls; her powdered, curly hair, which is bound with blue ribbon, falls over her ears and neck. Set in a dark background, Lady Rodney is shown walking to the left.

The portrait is recorded and described in Sir Walter Armstrong's *Gainsborough*, 1904, p. 278, and was reproduced in *The American Magazine of Art* of January 1917.

L^d. Revelstoke sale, 3 June 1893 (41) bt Agnew £2,415.
Exh: Agnew's, 1897 (5)



THOMAS GAINSBOROUGH, R.A.
CLASSICAL LANDSCAPE

THOMAS GAINSBOROUGH, R.A.

1727-1788

A CLASSICAL LANDSCAPE

Canvas, 38 in. by 48 in.

THIS fine landscape probably dates from the middle period of Gainsborough's activities as a landscape artist, and is evidently painted under the influence of Richard Wilson, R.A. It is, therefore, less English than most of Gainsborough's landscapes, and, consequently, it is especially interesting to students of this master. It is an extensive view with early summer effects. In the middle distance is a nearly conical-shaped mountain peak, with a castle and buildings on a plateau to the right. On both the right and left of the picture are wind-blown trees and huge rocky boulders. The view is divided in the foreground by a shallow river with a waterfall; on the right bank is a shepherd holding a stick guarding a flock of sheep apparently about to drink in the river; on the left bank are two goats.

The scene is probably painted from the same neighbourhood as the landscape in the Duke of Sutherland's collection and illustrated in Lord Ronald Gower's *Thomas Gainsborough*, 1903, facing p. 56.

C. F. Heath's sale, 19 Mar. 1904 (51) by Agnew £3,0

*This one was Exh: Agnew's, Nov-Dec. 1904 (10)
see description in Cat.*



GEORGE H. HARLOW
THE MISSES LEADER

GEORGE HENRY HARLOW

1787-1819

THE MISSES LEADER

Canvas, 93 in. by 57 in.

THIS group and the companion one of the Leader children, both of which date from about 1816-7, are clearly painted under the influence of Harlow's master, Sir Thomas Lawrence, and are quite worthy to rank with that artist's groups. But each has an individuality which far removes it from the category of imitation. They are among the most brilliant as well as the largest and most ambitious achievements of an artist who would probably have out-distanced Lawrence but for his untimely death.

The two sisters, both about twenty years of age, are seen to full-length, and of the size of life, in an interior or on a balcony. The Miss Leader standing to the right, and perhaps the elder of the two, is in a white low dress, with short sleeves, a golden shawl loosely thrown across her shoulders and twined around her right arm; she is supporting with her left hand a harp which she is in the act of uncovering with her right; a red coral bracelet is around her right arm; her dark curly hair is arranged over her forehead, and she is looking towards her sister. The latter is seated to left and is in a dark dress cut square at the neck; she is holding a book of music on her lap, and in turning over the leaves is looking up at her sister as if consulting her about a piece to be performed on the harp. The background consists of a fluted pillar and a red curtain.

The two sisters were the daughters of William Leader, Esq., M.P., of Putney Hill, London, an intimate friend of the artist, and with whom he sometimes resided. The lady with the harp was Anne Leader. Her sister, Fanny Leader, married on 7 November 1815 Sir Peregrine Fuller Palmer Acland, Bart., of Fairfield, co. Somerset; she died 29 February 1844, leaving an only

daughter, whose grandson, Sir Alexander Fuller Acland Hood, was created Lord St. Audries, 22 June 1911. This picture is particularly interesting because it was painted in exchange for another. One of Harlow's most famous works was a large Shakespearean scene, "Hubert and Arthur," which was painted for Mr. W. Leader, the price being 100 guineas; it was exhibited at the British Institution in 1815, but may have been painted some years previously. Mr. Leader, we are told, "afterwards exchanged it with the artist for a subject of nearer domestic interest, the portraits of his two daughters."

This and the companion group described on the following page, are referred to in the *Dictionary of National Biography*, Second Supplement, vol. ii, p. 431; and in Dutton Cook's *Art in England*, 1869, pp. 305-6.



GEORGE H. HARLOW
THE LEADER CHILDREN

GEORGE HENRY HARLOW

1787-1819

THE LEADER CHILDREN

Canvas, 93 in. by 57 in.

A GROUP of four children with a donkey, facing the spectator. The elder girl in white dress, yellow straw hat, and flowing yellow shawl, is riding on the donkey and supporting in front of her a golden-haired bare-legged child who is holding up a whip in his right hand. The donkey is being led by a boy in red dress with white collar and stockings, whilst on the opposite side is the younger girl in white dress and blue sash, holding her hat in her right hand. The group is seen passing through the gateway of a plantation.

Four children of William Leader, Esq., M.P., of Putney Hill:

(1) William Leader, the elder son, matriculated at Christ Church, Oxford, 24 April 1820, aged eighteen; was a student in Lincoln's Inn, 1824, and died at Oxford, 28 February 1826.

(2) John Temple Leader, younger son, matriculated at Christ Church, Oxford, 12 February 1828, aged seventeen; a well-known politician and connoisseur, Liberal M.P. for Bridgwater, 1835-7, and for Westminster 1837-47, and an intimate friend of Louis Bonaparte, afterwards Napoleon III; left England permanently and resided abroad from 1844 to his death 1 March 1903; lived chiefly at Florence, in and near which he bought several old residences, including the great Castle of Vincigliata, where he was visited by many distinguished personages, including Queen Victoria (1888), and Mr. Gladstone; directed and assisted at the compilation of many books, and left £7,000 for the restoration of the central bronze door of the Duomo at Florence. He figured in the famous hoax which Lord Brougham played upon the public on 22 October 1839, when it was an-

nounced that Brougham was killed in a carriage accident, and that "Mr. Leader's life was despaired of." It was proved that Brougham himself had either inspired or written the letter which gave rise to the report, in order that he might read his own obituary notices, and enjoy the discomfiture of the newspapers which praised him under the impression that he was dead. A notice of his career appears in the second volume of the Second Supplement of the *Dictionary of National Biography*. In this group he is the boy seated on the donkey.

(3) Mary Leader, the elder of the two girls, married, first, on 23 April 1816, Captain E. Lowther Crofton, R.N., C.B., and secondly as his second wife, 23 August 1823, Captain Woodley Losack, R.N.

(4) Jane Leader, the younger girl, married 11 May 1824, at St. Margaret's, Westminster, the Rev. Alexander Luttrell, Rector of East Quintockshead, Somerset, and was grandmother of the third Baron Westbury.

The foundations of the family fortunes would seem to have been laid by the grandfather of the children in the two pictures—William Leader, coachbuilder to the Prince of Wales, of Liquor Pond Street, and 8, Bedford Row, London, who died in May, 1798. His son, also William Leader, Harlow's patron, was not only a coachbuilder, but a distiller and glass manufacturer; he was M.P. for Camelford, 1812-1818, and Winchelsea, 1820-1826, and died in 1828, his widow surviving until 1838.

The two groups remained at Putney Hill until they were inherited by Lord Westbury, and by him sold privately to Mr. J. H. McFadden.



GEORGE H. HARLOW
MRS. WEDDELL AND CHILDREN

GEORGE HENRY HARLOW

1787-1819

MRS. WEDDELL AND CHILDREN

Canvas, 35½ in. by 27½ in.

BEYOND the fact that this charming group, so reminiscent of Lawrence and yet so characteristic of Harlow, was exhibited at the Royal Academy of 1816, No. 178, very little is known. The name is not a common one, and probably the Mrs. Weddell of this group was a connection of the Mr. and Mrs. William Weddell, of Newby, Yorkshire, who sat to Sir Joshua Reynolds in 1789 and 1775 respectively.

The picture is painted in a golden tone, and is one of the happiest and most unaffected pictures of domestic life, entirely charming in its *abandon* and vivid in its realism. The mother, seated probably in her boudoir, is dressed in white and wears a close-fitting white cap trimmed with roses. The youngest of the three children is lying at length on its mother's lap, whilst the second child is embracing its mother and is looking over her left shoulder at the spectator. The eldest child is standing by her mother's side, and is looking up at her with a somewhat anxious look, evidently produced by the mother's serious and preoccupied expression. The background is formed of a window or balcony and a red curtain.

The scheme of the picture recalls Harlow's group of "The Three Sisters," engraved for one of the "Annuals" many years after the artist's death by John Sartain, an English painter and engraver who settled in Philadelphia, where he died in 1897.

Dunbar, Dunbar sale, 15 May 1894 (67) a "Mother and children" 1816, L. G. G.
who sold it to Martin Conway.

See Catalogue, Quilley, 1894, sale, 9/VII, 1909 (9) a "The Kemble family"

Art. sold by W. Roberts in his Dunbar cat. sale, 1894, "Mrs. Hopwood's family."



WILLIAM HOGARTH
ASSEMBLY AT WANSTEAD

WILLIAM HOGARTH

1697-1764

THE ASSEMBLY AT WANSTEAD HOUSE

Canvas, 25 in. by 29½ in.

THIS is one of Hogarth's earliest, largest, and most important "Conversation Pieces," as such groups were called in the eighteenth century. It was begun on 28 August 1729, and was in hand two or three years. It represents the Ball Room of Wanstead House, Essex, about seven miles from the centre of London, and one of the finest mansions in Europe. It was the residence of the great city magnate, Sir Richard Child, created successively Baron Newton, Viscount Castlemaine, and Earl Tylney, who is seen seated at a French table to the extreme right of the picture, in company with his wife (Dorothy Glynne, heiress of Henley Park, Surrey), whom he married on 22 April 1703 (and who died at Wanstead 23 February 1743-4), and a young lady, probably their elder daughter. The group of two youths and a girl at the opposite side of the picture are evidently the eldest son, who died before his father, 19 February 1734, the second son and eventual heir, and the younger daughter.

A conspicuous feature of the picture is the group of four seated figures in the centre playing cards, probably piquet; one of the ladies of the party is showing the ace of spades to Lord Castlemaine. The time of the day is afternoon, for a servant is seen in the background lighting the candles in the chandelier which is suspended from the ceiling, and late afternoon is cleverly indicated by the subdued light seen through the window at the extreme end of the room.

The Ball Room, in which Hogarth has introduced his great group of twenty-six full-length figures, measured 75 ft. by 27 ft. Everyone of these friends and relations of Lord Castlemaine is clearly drawn from life, and if there existed any records of his intimate family associations it is more than likely that some

of the identities would be revealed. Each figure is executed with the minute fidelity of a miniature, and in spite of the inevitable formality of a crowded "Conversation Piece" of this period, the artist has so manipulated his figures that everyone stands out clearly and distinctly—each person has a distinct individuality. The whole scene is redolent of wealth and taste—the costly tapestries which hang on the walls, the elaborately carved mantelpiece, the painted ceiling, and the rich costumes of the many figures.

The picture was commissioned by the host of the Assembly, Lord Castlemaine, and is believed to be the earliest example of Hogarth's work in oils—a masterpiece for a young man of only about thirty-three years of age, who until then had been almost exclusively known as an engraver. Lord Castlemaine was risking his commission and his money on an "unknown quantity," but the result in every way proved the wisdom of his judgement, and at once placed Hogarth at the head of the English school of artists of his time. At the death (at Aix, Provence, in March 1749-50, he was buried at Wanstead, 29 May 1750, aged seventy) of Lord Castlemaine, who became Earl Tylney in 1731, Wanstead House was inherited by his son, who died unmarried in 1784, when the property passed to the latter's aunt, Emma, wife of James Long of Draycott, Wilts, and then to their daughter, Catherine Long, who in 1812 married the Hon. William Pole-Wellesley, afterwards Lord Mornington, a spendthrift who squandered his wife's fortune. In 1822 the place was sold and the contents scattered, and Hogarth's "Assembly" was successively in the possession of Sir Robert Peel, Mr. Frederick Davis, and the late Lord Tweedmouth, at whose sale in 1905 it passed into Mr. McFadden's collection.

This work has frequently been exhibited in England: first at the British Institution in 1814, and again at the same place in 1862; twice at Burlington House, in 1885 and 1896. It is referred to in Austin Dobson's *William Hogarth*, 1907, pp. 21, 198, and 310, and is described and illustrated in *Art in America*, April 1913.

Wanstead House sale, by Robins, 9th Dec. 20 (June 1822 (171))

Lord Tweedmouth sale, 31 Dec. 1905 (28) W. Agnew



WILLIAM HOGARTH
THE FOUNTAINE FAMILY

WILLIAM HOGARTH

1697-1764

THE FOUNTAINE FAMILY

Canvas, 23 in. by 18 in.

WHILST "The Assembly at Wanstead House" may be described as a picture of commercial opulence, Mr. McFadden's second Hogarth introduces us to a family of ancient lineage, and to the most famous member of it. The group of five figures dates from about 1735, and the park in which the scene is depicted is probably a view of Narford, the seat of the Fountaine family. The chief or central figure is Sir Andrew Fountaine himself, a distinguished scholar and antiquary, a great figure at Court, and the amateur who formed during his travels on the continent of Europe one of the finest art collections ever got together by any one Englishman. He was born in 1676 and died, unmarried, in 1753, and his great collection remained intact for a century and a quarter; when sold at Christie's in 1884 and 1894 it realized over £100,000—probably not one-fifth of its value to-day. The two ladies to the left are doubtless Sir Andrew's sister, Elizabeth, the wife of Colonel Edward Clent, the younger lady her only daughter. The young gentleman close to Sir Andrew and pointing to a picture which is held by the vendor is her husband, Captain William Price. The only son of this couple, Brigg Price, eventually assumed the name of Fountaine and succeeded to Narford and its treasures. The man holding the picture is also famous in art annals, for it represents Christopher Cock, the celebrated auctioneer of his day, in whose rooms in Covent Garden Hogarth exhibited his "Marriage à la Mode" series in 1750. Cock's auction rooms were as famous in their day as Christie's are to-day, for it was in these rooms that for generations were sold nearly all the great art collections. The exact identity of the picture which Cock is obviously submitting to Sir Andrew Fountaine has not been established; but

Mr. R. Langton Douglas, who bought this Hogarth group from the present Mrs. Fountaine of Narford, considers it to be a work of Gerard de Lairese.

This beautiful little English *fête champêtre*, which Waagen described as "of unusual clearness and freshness of colour and careful execution," is, like the "Wanstead Assembly," duly recorded in all the books on Hogarth. It was exhibited in London several times whilst it was in the Fountaine collection, first in 1817 at the British Institution, secondly at the National Portrait Exhibition at South Kensington in 1867, and thirdly at Burlington House in 1880. As already indicated, it was not included in the Fountaine sales at public auction. It is described and illustrated in *Art in America*, April 1914.



JOHN HOPPNER, R.A.

MRS. HOPPNER

JOHN HOPPNER, R.A.

1759-1810

MRS. HOPPNER

Canvas, 30 in. by 25 in.

WITHOUT being in any sense an imitator, Hoppner, more than any other artist, carried on the Reynolds tradition, and this is particularly noticeable in this portrait of his wife, painted about 1783-4. The scheme of the portrait is particularly suggestive of Sir Joshua. Hoppner painted many portraits of his wife, chiefly in some fancy character and probably idealized. In this portrait she is presented to us as if she were just returned from a walk, a fresh-complexioned and good-looking young matron with an exceedingly amiable expression. She is in a creamy white dress and fichu, with a black shawl thrown loosely across her shoulders; her yellow straw hat is bound with bright green ribbon which passes under her chin; her fair hair is curly and falls in ringlets around her ears and on her shoulders; her arms are folded in front and only the left hand, on which is a plain ring, is seen.

Mrs. Hoppner was Phœbe Wright, youngest daughter of Mrs. Patience Wright, the American sculptress and modeller in wax, a friend of Benjamin West, and whose only son Joseph Wright (1756-1793) worked in Hoppner's studio before his return to America in or about 1782. Mrs. Wright's house was a favourite rendezvous of Americans both before and after the Revolution. Hoppner and Phœbe Wright were married at St. George's, Hanover Square, London, on 8 July 1781, and one of the finest of Hoppner's groups is that of his three children in Mr. Widener's collection. Mrs. Hoppner survived her husband seventeen years, dying in 1827. She was a woman of strong character and great natural abilities, who numbered many distinguished people, notably William Gifford, the famous editor of *The Quarterly Review*, among her friends.

This picture formerly belonged to Mr. Clow, a well-known collector of pictures, and is described in the Supplement to *John Hoppner, R.A.*, by W. McKay and W. Roberts, 1914, p. 25.



SIR THOMAS LAWRENCE, P.R.A.

MISS WEST

SIR THOMAS LAWRENCE, P.R.A.

1769-1830

MISS WEST (AFTERWARDS MRS. WOODGATE)

Canvas, 29 in. by 24 in.

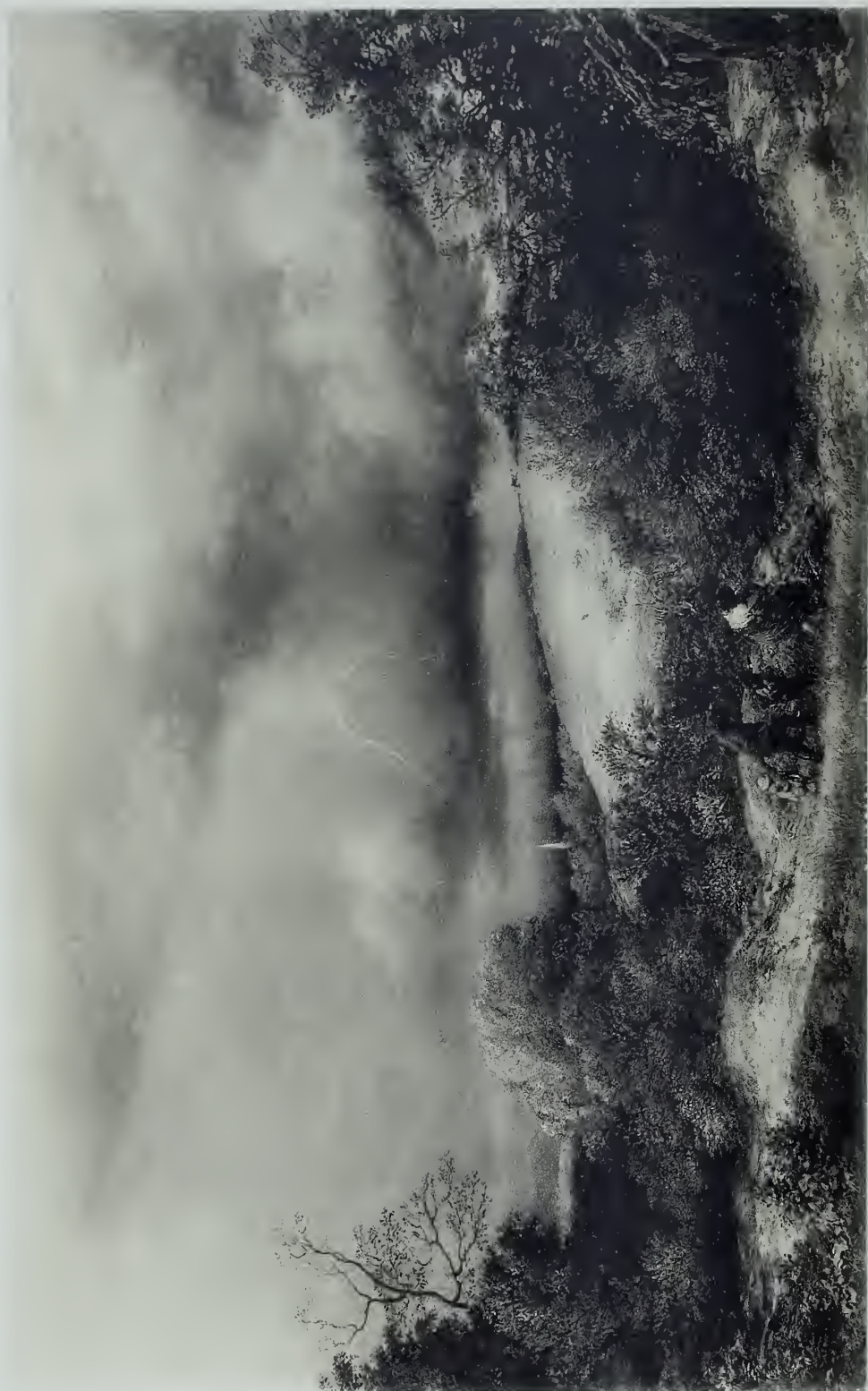
THIS lovely portrait of a beautiful woman, known in her day as "The Rose of Kent," represents Harriot, second daughter of Lieut.-Col. James West of the Royal Artillery, and was painted about the time of her marriage. She was born on 15 December 1804, and married on 10 August 1825, at Greenwich, to William Woodgate, Esq., an eminent lawyer of 3, Lincoln's Inn Fields, and of Regent's Park, a D.L. and Master of Barnard's Inn, but, above all, he is said to be the original of the "John Bull" of tradition, which is amply borne out by the photograph of him as an elderly man. In or about 1845 he removed to Swaylands, on the top of Rogue's Hill, Penshurst, built by himself to resemble the family residence at Somerhill in miniature. He died in Prince's Square, Hyde Park, on 14 June 1866. Mrs. Woodgate survived her husband many years, dying on 29 December 1879. The Woodgate family had been settled in Kent from 1521, the head of the family residing chiefly at Somerhill.

Miss West is painted in the full flush of her beauty, in a bower formed of dense foliage. She is in a white low dress with long puffed sleeves, a blue sash, and a pink scarf loosely tied round her neck; she is holding in her right hand an old-fashioned gold watch which is attached to her sash, of which a fold is held in her left hand. A ring, perhaps her engagement ring, is on the penultimate finger of her left hand. She has dark blue eyes, and her black hair falls in short curls over her forehead.

The watch shown in the picture is still in her family. It is related in the family (see G. and G. M. G. Woodgate's *History of the Woodgates of Stonewall Park and Sommerhill, Kent*, 1910) that Miss West was very unfortunate in keeping

her appointments with Sir Thomas Lawrence. One day she came in late, slightly flushed, and holding a watch in her hand. Her colour, her pose, were so exquisite as she advanced to make her excuses and beg the artist's forgiveness, that he readily replied, "Certainly, madam, if you will allow me to paint you in your present attitude."

The portrait was the property of Mrs. Ernest Woodgate of Rochester (formerly Miss Streatfield, William Woodgate's daughter-in-law) until 1907, when it came into the possession of Messrs. Agnew, and was by them exhibited at their galleries in Bond Street in the same year. A fine mezzotint of it was engraved by Mr. Norman Hirst in 1908, and a reproduction of the picture appeared on p. 60 of the Lawrence volume in Gowans and Gray's "Masterpieces," 1913. It is described in Sir Walter Armstrong's monograph on Sir Thomas Lawrence, 1913, pp. 169-170.



JOHN LINNELL, SEN.
THE STORM

JOHN LINNELL, SEN.

1792-1882

THE REFUGE, OR THE STORM, 1853

Canvas, 35 in. by 57 in.

STORMS appear to have had the same fascination for John Linnell, Sen., as they had for Turner and other artists, and he was singularly successful in transferring his impressions on canvas. And in this picture we realize the awful majesty and mystery of the impending outburst, heralded as it is by the forked lightning and the black clouds. The scene is a broad view over an undulating and picturesque landscape, with a field of golden corn; the spire of a church is seen in the valley in the distance, and in the foreground a man and a woman with two children running for shelter towards a thicket on the right; beneath the rustic stile on the extreme right is inscribed the artist's signature and date.

This is the parent of several versions painted in the same year, and is recorded in Alfred T. Linnell's *Life of John Linnell*, 1892, p. 272; it is one of the last pictures exhibited by the artist at the British Institution in 1854, to which he had been a regular contributor since 1808. *The Athenæum*, in its notice of the exhibition, speaks of Linnell as "a painter whose name is not to be pronounced without respect, for a well-proved intensity of conception and execution," and points out that "the upper part of the picture is all storm—and a very creditable storm it is as far as weight of pictorial appliances go—while the lower part of the picture is all smiles, a landscape quite unconscious of the tears and frowns impending."

The picture was one of the many fine works by modern artists which hung in the gallery of Mr. Joseph Fenton at Bamford Hall, Rochdale, until its dispersal at Christie's on 5 May 1879. It passed thence into the private collection of the late Mr. Thomas Agnew, of Fairhope, Eccles, near Manchester, where it remained until June 1906, when it passed into that of Mr. McFadden.



GEORGE MORLAND
OLD COACHING DAYS

GEORGE MORLAND

1763-1804

OLD COACHING DAYS

Canvas, 34 in. by 46 in.

THIS picturesque view of an old coaching scene, with "Manchester" inscribed on the coach, was unknown and unrecorded until 1888, when it was lent to the Old Masters Exhibition, at Burlington House, London (No. 2), by Mr. Henry Bruce Arnaud, M.A., J.P., of Christ Church, Oxford, and the Inner Temple, who was born twenty years after Morland's death, and who appears to have inherited it. It is a summer-time view along a road overhung by a high wooded bank, the coach is seen going to the right, the front pair of horses only partly visible; a boy holding a dog sits on the top, and the driver is in conversation with a passenger. In the foreground sheep are grazing, attended by two shepherds, one of whom, with a dog, is seen asleep by the hedge; the distance is taken up with a lake and hills.

The picture, which is recorded in Dr. G. C. Williamson's *George Morland*, 1904, pp. 105 and 107, was acquired privately by Mr. McFadden, and was by him lent to an exhibition at Port Sunlight, Birkenhead.



GEORGE MORLAND
THE FRUITS OF EARLY INDUSTRY

GEORGE MORLAND

1763-1804

THE FRUITS OF EARLY INDUSTRY AND ECONOMY

Canvas, 30 in. by 24½ in.

Lo here, what ease, what elegance you see;
The just reward of youthful Industry!
The happy Grandsire looks thro' all his race,
Where well earn'd plenty brightens every face,
The beauteous daughter school'd in virtues lore,
Now gives th' example she received before,
While her fond Husband train'd to fair renown,
Sees future laurels his brave offspring crown.

THESE lines, in which the sentiment is perhaps of a higher order than the poetry, formed the "legend" of the fine engraving (20¼ in. by 15¾ in.) by William Ward, published on 1 November 1789, by T. Simpson, St. Paul's Churchyard, London. It is a picture of a prosperous interior, with a view of a suburban villa hung on the wall, and, through the open window, of a river with wharf and loaded barges. The group of seven figures is admirably disposed. Seated at a table with writing materials is the "Grandsire" of the above verses; he is a stout elderly man, wearing a wig, and is in conversation with his son, who is standing close to him, and holds with his right hand a ledger or book inscribed "True Steward," and with his left is paying money into his father's hand; he holds a quill pen between his teeth. To the right his wife, in white dress, blue sash, and a large black hat trimmed with feathers and with a white-frilled border, is holding the younger child on a chair, and with her right hand has taken a bunch of grapes from a basket, held by a negro boy, and is handing it to the child; between the negro and the child is a young man, perhaps another son of the "Grandsire," who is watching the scene with keen interest.

On the left is a bottle of wine in a cooler, and near by the elder of the two children is lying on the carpeted floor, playing with a toy spaniel and holding an apple.

A second plate, about 2 inches larger, was engraved, also by W. Ward, from this picture, with the costumes brought up to date, and published by Darling and Thompson, of Great Newport Street, London, in March 1794, whilst a later issue is dated 1804. The subject is a companion to "The Effects of Youthful Extravagance and Idleness," which W. Ward engraved for the same publisher, and was issued a few months earlier—1 July 1789; this picture was also engraved a second time in 1794, and again in 1804. The two subjects, with their "moral" stories, must have been exceedingly popular, and probably the 1789 plates of the two were worn out with constant reprinting.

The two pictures were sold at Christie's in 1809 as the property of "A Publisher," and together then realized 85 guineas. Apparently they afterwards went into different collections. That of "The Effects of Youthful Extravagance" was in that of Lieut.-Col. Packe, at whose sale in 1881 it was bought for the late Sir Walter Gilbey, and again passed into other hands at his sale in 1915. Mr. McFadden's picture does not appear to have passed through any public sale since 1809.



GEORGE MORLAND
THE HAPPY COTTAGERS

GEORGE MORLAND

1763-1804

THE HAPPY COTTAGERS

Canvas, 14 in. by 18 in.

AS with many of his other pictures, Morland painted more than one version of "The Happy Cottagers" which Grozer engraved in 1793 (on a large plate, 17 $\frac{5}{8}$ in. by 22 $\frac{1}{8}$ in.). The large picture is more than twice the size of this version, which presents a few minor variations such as would be inevitable in a smaller picture of identically the same scene. Mr. McFadden's is a nearer view of the same cottage; the roof is only partially visible; instead of a group of young pigs to the left there is a toy cart, with a "load" of grass, of which the string is held in the youngest child's right hand; there is no duck pond in the foreground, nor a distant view of a field. In a word, the picture is more compact; it is a typically idealized Morland view of a rustic cottage, with five figures grouped around it. The grandmother is taking a faggot of sticks into the wood house, whilst the young mother, perhaps the artist's own wife, in a white dress and with a yellow poke-bonnet, is knitting and keeping watch over her three children, the elder of the boys giving the younger a ride in a wheelbarrow, the youngest child amusing itself with its own toy cart and nestling close to its mother. Whilst the larger picture was probably painted to order for the purpose of engraving, the smaller one has all the appearance of having been done by Morland as a labour of love.

This picture comes from the Joseph Collection.



SIR HENRY RAEBURN, R.A.

LADY BELHAVEN

SIR HENRY RAEBURN, R.A.

1756-1823

LADY BELHAVEN

Canvas, 35 in. by 27 in.

THIS exceedingly placid and self-possessed lady may almost be described as the very antithesis of her origin. Yet on both her father's side and on her mother's she "derived," as the genealogists say, from turbulent clans which were constantly in rebellion or insurrection against their kings or fighting among their own clans in Scotland. One of her ancestors was the last king and Lord of the Isles. Her ancestors were enthusiastic in their advocacy of the Stuart cause, and her father, Ranald Macdonald, took part in the battle of Culloden, where he was severely wounded, and after which he escaped to France and became aide-de-camp to Marshal Saxe. He was outlawed, but his Christian name being, by an error, inserted as Donald, he succeeded after some years' delay in recovering his estates in Scotland. His first wife was Mary, sister of the Earl of Selkirk; his second wife, mother of Lady Belhaven, was Flora Mackinnon, daughter of the ancient family of Mackinnon of that ilk, which traces its ancestry back to Alpin, King of Scotland.

Just as an earlier Lady Belhaven is reported to have sat to Sir A. Van Dyck and another to Sir Peter Lely for their portraits, so a later lady of that title sat to "the Scottish Velasquez," Sir Henry Raeburn. Herself the descendant of many historic characters on both her father's and her mother's side, Penelope, the youngest daughter of Ranald Macdonald of Clanranald married, at Edinburgh, on 2 March 1789, into yet another ancient family. Her husband was William Hamilton of Whishaw, whose right to the peerage of Belhaven was admitted ten years afterwards by the House of Lords, a title which had originally been conferred for loyalty to Charles I. "Miss Penzie Macdonald," as she was familiarly called,

was much “celebrated for her handsomeness of figure, her beauty, and her accomplishments.” She was sufficiently distinguished to form the subject of two of John Kay’s “Original Portraits,” which form an invaluable record of Edinburgh social life during the latter part of the eighteenth century. She appears in two *tête-à-tête* portraits, or rather caricatures—in one with Captain Dalrymple, and in the other with Captain Elphinstone, 1787. Lord Belhaven died in October 1814, and Lady Belhaven survived him less than two years, dying at Edinburgh on 5 May 1816. With the death in 1868 of their eldest son Robert, 8th Lord Belhaven, the honours passed to a distant kinsman.

Lady Belhaven is seen to half length, seated in a landscape, in white low dress with short sleeves, arms crossed on her lap, the left sleeve looped up with pearl brooch; she has dark, curly hair, and is looking to the left. This portrait was lent by Mr. McFadden to the Old Masters Exhibition at Burlington House, London, in 1896 (No. 4), and is recorded in the various works on Raeburn by Sir Walter Armstrong (p. 96), James Greig (p. 38), and Edward Pinnington (p. 219). There is a version of this picture in the New York Public Gallery, No. 5 in the 1912 catalogue.

Lady Belhaven’s three nephews, the sons of her elder brother, form the subject of one of Raeburn’s most effective groups of child-life.



SIR HENRY RAEBURN, R.A.

MASTER BISSLAND

SIR HENRY RAEBURN, R.A.

1756–1823

MASTER THOMAS BISSLAND

Canvas, 56 in. by 44 in.

THE subject of this fine portrait differed from the majority of Raeburn's sitters in that, though born in Scotland, he appears to have lived chiefly in England. He was the son of Thomas Bissland, collector of customs at Greenock, and was born in 1799. He matriculated at Balliol College, Oxford, 17 April 1818, aged nineteen, obtaining his B.A. degree in 1821 and that of M.A. 1824. For a time he was curate of St. Martin's church, Oxford, and when he left in 1827 was presented with a piece of plate of the value of £50. He was at St. Paul's, Winchmore Hill, Middlesex, until 1834, when he was presented to the rectory of Hartley Maudit, Hampshire. He died there on 31 May 1846, aged forty-seven, and his father also died there on the following 10 July, aged seventy-two. He was married three times. His first wife died before he became rector of Hartley Maudit; his second wife, Rebecca Louisa, died on 31 March 1837, aged thirty-five; he married, thirdly, on 3 October 1839, Christiana Grace Turnour, daughter of the Rev. J. G. Gibson, rector of Llanthewry Skirrid, Monmouthshire. The third Mrs. Bissland married a Mr. Leach, and left this portrait of her first husband by will to the mother of Major H. P. Treeby, D.S.O., of Willow Grange, Worplesdon, Surrey, in whose possession it remained until he sold it on 2 July 1909, when it passed into Mr. McFadden's collection. In 1913 there was living at Hartley Maudit an old parishioner who had passed her ninety-third birthday who had been married by Mr. Bissland, and who still possessed a bible which the Rev. Thomas Bissland had given her.

We have here, therefore, a complete record of this fine picture, of its subject and its owners for over a century. Master Bissland is represented seated on a

bank near a branching tree, and is in a green jacket and trousers with silver buttons, white stockings, and loose, white frilled collar; his head is turned and he is looking to the right, his left hand is holding his cap, whilst his right hand is resting on his knee. He is a handsome, fair-haired boy about ten years old, and therefore would have been painted about 1809-1810. A photogravure was published in Christie's catalogue at the time it was sold. It is recorded and described at length in Mr. James Greig's *Raeburn*, p. 38.



SIR HENRY RAEBURN, R.A.

MASTER JOHN CAMPBELL

SIR HENRY RAEBURN, R.A.

1756-1823

MASTER JOHN CAMPBELL OF SADDLELL

Canvas, 39 in. by 49 in.

A SINGULARLY pathetic interest surrounds this charming picture of Master John Campbell of Saddell, Argyllshire, when a child, sitting on the tomb of his father and mother. John Campbell was born in 1796, and both his parents died in the year of his birth. The story was told in verse many years afterwards by Letitia Elizabeth Landon, in her poem "The Dream: The Lay of the Scottish Minstrel," printed in *The Golden Violet*, London, 1827, from which the following lines (in which the poetess apostrophizes the mother) are taken :

You will go to the tomb, but not alone,
For the doom of that hunter is as your own.
Hasten thee home, and kiss the cheek
Of thy young fair child, nor fear to break
The boy's sweet slumber of peace; for not
With his father's or thine is that orphan's lot.
As the sapling sprang up to a stately tree,
He will flourish; but not, thou fond mother, for thee.

In her explanatory note the authoress says: "This tale is founded on more modern tradition than that of the distant ages to which my minstrel belongs: the vision, the prophecy, the untimely death of the youthful pair are actual facts;—and the present — Campbell, Esq., Laird of Glensaddell, *anglicè* Melancholy Valley, is the very child whose health and prosperity have realized the prediction of his birth." In after years John Campbell of Saddell became a famous all round sportsman, and he figures in the group painted by Charles Lees, R.S.A., and engraved by C. E. Wagstaff, "The Grand Match of the Royal Caledonian

Curling Club at Linlithgow, 1853," and reproduced in the Badminton Library volume on *Golf*, p. 227. John Campbell, a big, burly man, appears in this picture as No. 39. Lees had painted his portrait some years previously, and exhibited it at the Royal Scottish Academy in 1846. He died on 24 October 1859. The Glen and Castle of Saddell form "one of the most picturesque bits on the eastern coast of Kintyre. The Castle is a plain quadrangular tower, with a machiolated embattlement. There are also some remains of the monastery of Saddell, founded in 1163, for Cistercian monks, by Reginald, the son of Somerled, Lord of Kintyre and the Isles."

This picture, with its fine background, is worthy of Rembrandt. The beautiful golden-haired child is smiling, for he is too young to understand the tragedy of his early days which Raeburn has handed down to posterity in this canvas. The child is in a white frock and is wearing black shoes; his black hat is held in his left hand.

The picture remained in the family until 1902, when it was sold by John Campbell's son, Rear-Admiral Charles Campbell, C.B., D.S.O., of Saddell, Argyllshire. It is reproduced in *The Studio*, February 1908, and is recorded in Mr. J. Greig's *Raeburn*, p. 40.



SIR HENRY RAEBURN, R.A.

COL. CHARLES CHRISTIE

SIR HENRY RAEBURN, R.A.

1756-1823

COLONEL CHARLES CHRISTIE

Canvas, 29½ in. by 24½ in.

THIS is one of several of Mr. McFadden's Raeburns which have escaped the notice of the artist's biographers; it was purchased privately from a daughter of the artist and sold to the present owner without that newspaper publicity which appeals to many collectors. We have been unable to identify the sitter with any degree of certainty. He was probably a cadet of the Christie family of Durie, co. Fife, one of whose members, Margaret Christie (afterwards Mrs. John Irvine of Kingcause and Balmuto), sat to Raeburn about 1820 for a well-known and engraved portrait.

The portrait is that of a youngish man, probably some years before he attained to the rank of colonel. He is dressed in a brown cut-away coat fastened by one button only, yellow open waistcoat, frilled shirt and cravat, and fob and seals. He is walking in a landscape, holding his cane under his left arm, his right hand is holding his glove and is resting on his hip; he has dark, wavy hair.



SIR HENRY RAEBURN, R.A.

LADY ELIBANK

SIR HENRY RAEBURN, R.A.

1756-1823

LADY ELIBANK

Canvas, 34 in. by 27 in.

ALTHOUGH this typically Raeburn portrait of a good-humoured young matron of distinction was exhibited at Messrs. Agnew's galleries in London in 1895, it has escaped the notice of all Raeburn's biographers. Painted at about the same time as the famous Mrs. Scott Moncrieff—*i.e.*, during the opening years of the nineteenth century—the dominating note is supplied by the rich golden brown of the shawl or overdress, over a white dress, which admirably harmonizes with the brown curly hair which flows over her forehead—a fashion, by the way, which tended to conceal the intellectual features of many of the artist's sitters, and to accentuate somewhat their physical charms.

Lady Elibank was Catherine, daughter of James Steuart, Esq.; she married in 1804, as his second wife, Alexander Murray, seventh Lord Elibank, an officer in the 3rd Regiment of Foot-Guards and Lord Lieutenant of the county of Peebles (he died in 1820). She was living in 1830, but the exact date of her death is unrecorded by the Scottish genealogists. Lady Elibank had no children, and the title was inherited by her stepson.



SIR HENRY RAEBURN, R.A.

MR. LAWRIE OF WOODLEA

SIR HENRY RAEBURN, R.A.

1756-1823

MR. LAWRIE, OF WOODLEA, CASTLE DOUGLAS

Canvas, 30 in. by 25 in.

WHILST pages might be written concerning the families and antecedents of some of the men and women whose portraits by Raeburn are in this collection, of a few scarcely anything is known. All that we know, for instance, of Mr. Lawrie is that he lived at Woodlea, Castle Douglas, a Kirkcudbrightshire town at the north end of Carlinwark Loch, about 20 miles from Dumfries. Probably he belonged to the Lawrie family of Maxwellton, Dumfries, upon which a baronetcy was conferred in 1685 and which became extinct in 1848. Mr. Lawrie has an air of distinction, a squire who evidently enjoyed good living and old port wine, and who spent some weeks each year in the "Modern Athens," as Edinburgh was called in those days, where he sat to Raeburn for this portrait. He is wearing a dark coat with a broad collar and a white neckerchief. His hair is grey, but there is no sign of old age in this strong, virile face with its good-humoured and kindly look.



SIR HENRY RAEBURN, R.A.

ALEXANDER SHAW

SIR HENRY RAEBURN, R.A.

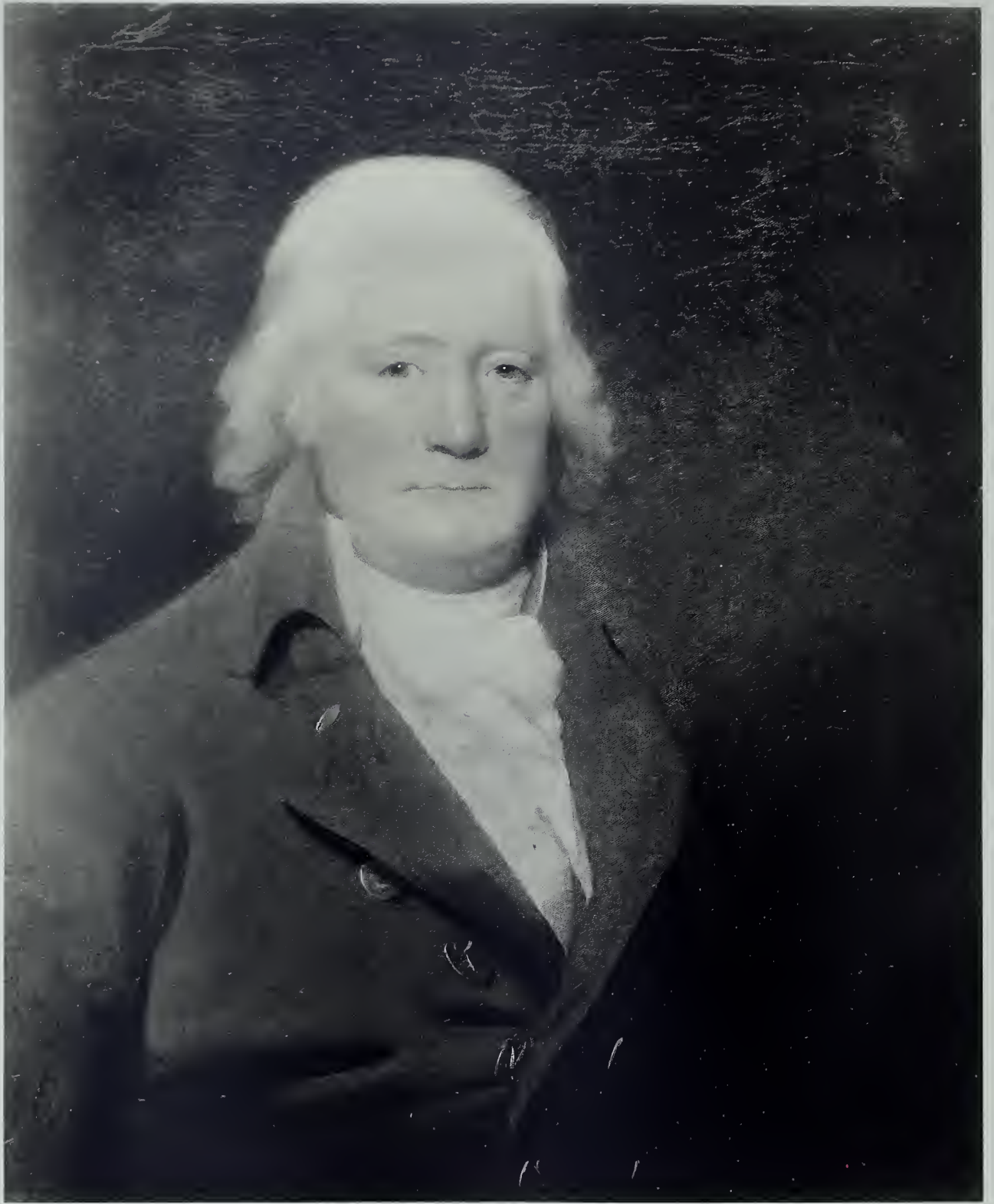
1756-1823

ALEXANDER SHAW

Canvas, 29 in. by 24 in.

THIS is another of Raeburn's splendid portraits of elderly men, and of whose identity unfortunately we know nothing. It is presumably the portrait recorded in Mr. James Greig's *Raeburn*, p. 59. Alexander Shaw is in a dark buttoned-up coat with large brass buttons, and is wearing a white neckerchief. He is looking to the left with a smiling expression, as if the artist had just said something amusing to him. The massive head is firmly balanced on thick-set shoulders, and the whole impression of the picture is one of the vigour of old age.

This portrait comes from the celebrated Joseph collection of London.



SIR HENRY RAEBURN, R.A.

PORTRAIT OF A GENTLEMAN

SIR HENRY RAEburn, R.A.

1756–1823

PORTRAIT OF A GENTLEMAN

Canvas, 30 in. by 25 in.

UNFORTUNATELY the name of this handsome old gentleman has not been preserved. In spite of his fresh complexion and his evident appreciation of the good things of life, he is much more venerable than Raeburn's old men usually are; the face is one of refinement and distinction. He may have been a prosperous professional man on whom the cares of life sat lightly. His dark green coat, with its large buttons, renders the portrait a striking one—Raeburn more than once painted a man in a green coat with good effect. The yellow waistcoat, white neckerchief, and the long grey wig combine to render the portrait one of unusual attraction.



SIR JOSHUA REYNOLDS, P.R.A.

MASTER BUNBURY

SIR JOSHUA REYNOLDS, P.R.A.

1732-1792

MASTER BUNBURY

Canvas, 29 in. by 24 in.

“A LITTLE boy, charming; he is the son of Henry Bunbury,” was Horace Walpole’s comment on this fine example of Sir Joshua Reynolds’s pictures of child life when it was exhibited at the Royal Academy of 1781, No. 147. The elder son of distinguished parents, his father, the younger brother of Sir Charles Bunbury, was a talented artist, whilst his mother was Miss Catherine Horneck, the “Little Comedy” of Oliver Goldsmith, and many other members of the Bunbury family were eminent in various ways. Master Bunbury would probably have distinguished himself but for his early death. Born in November 1772, and educated at Trinity College, Cambridge, where he obtained his degree of B.A. in 1795, he was gazetted in the same year to a captaincy in the 27th Regiment of Dragoons, of which his uncle, Francis Edward Gwyn, was colonel. He married a Miss Frances Davison, and died at the Cape of Good Hope in 1798, at the early age of twenty-six. His mother only survived him a few months. His only brother, Henry Edward Bunbury, also entered the army at a later date, saw much service and won a gold medal for bravery at the battle of Maida, succeeded his uncle as seventh baronet and inherited the extensive family estates in 1821.

Two generations of the Bunbury family sat to Reynolds for their portraits. Master Bunbury’s father was painted by him, also as a youth, in 1765; and Mrs. Bunbury sat to him in the year of her son’s birth. During recent times all the Bunbury portraits have been scattered, and have found new homes, chiefly in the United States. The portrait of this little boy, with his red coat, open yellow vest, yellow breeches and golden hair falling over his forehead and ears,

was a labour of love with Sir Joshua, with whom it was such a favourite that he refused to part with it during his lifetime. But in his will there is the bequest "To Mrs. Bunbury the portrait of her son," and so, after 1792, the picture found its place with the other family portraits.

The picture attracted so much notice at the Royal Academy of 1781 that it was engraved in mezzotint in the same year by Francis Haward; proofs of this fine engraving are excessively rare. Later on it was engraved on a small scale by S. W. Reynolds for the set of illustrations after the works of Sir Joshua Reynolds published by Graves and Co., Pall Mall, London, and has been reproduced by various processes times without number, being one of Sir Joshua Reynolds's most popular pictures of child life, uniting, as a critic said of it when it was on view at the Academy, "the characteristic simplicity of childhood in a high degree." A fine mezzotint of it by J. Cother Webb was published in 1908.

The portrait has frequently been lent to public exhibitions in London by its successive owners in the Bunbury family. It appeared at the British Institution in 1813, 1851, and 1861; twice at the Old Masters exhibitions at Burlington House, in 1891, and again in 1908, when it was lent by Mr. C. Fairfax Murray. It was also one of many fine pictures of child life in the exhibition of "Fair Children" held at the Grafton Galleries in 1895 (No. 156*a*), but was apparently there only during a portion of the exhibition. The picture remained in the Bunbury collection until July 1907.

There are numerous copies of the portrait, one of which, by Rising, was, according to Messrs. Graves and Cronin (*History of the Works of Sir Joshua Reynolds*), "highly approved of" by Reynolds.



SIR JOSHUA REYNOLDS, P.R.A.

EDMUND BURKE

SIR JOSHUA REYNOLDS, P.R.A.

1732-1792

THE RIGHT HON. EDMUND BURKE, M.P.

Canvas, 30 in. by 25 in.

EDMUND BURKE, equally eminent as a statesman, an orator, and writer, was one of the most distinguished men in England during the second half of the eighteenth century. Born in Dublin in 1729, the son of an attorney, he was educated at Ballitore, Kildare, and Trinity College, Dublin, entering the Middle Temple, London, in 1750. His famous essay, *On the Sublime and Beautiful*, was published in 1756; three years later he started *The Annual Register*, which he continued to edit until 1788, and which has continued to appear regularly up to the present time, the oldest periodical in England. He was elected member of Parliament for Wendover in 1765, and later on for Bristol. Among the many offices which he held was that of Agent for New York Province in 1771; he was a strong advocate for peace with America, and one of his great speeches was against employing Indians in the American war; but his most famous speech of all was that which lasted nine days at the impeachment of Warren Hastings in 1794. He retired from Parliament in July 1794, and died on 9 July 1797 at Beaconsfield, Buckinghamshire.

This remarkable man was a life-long friend of Sir Joshua, a fact which did not prevent him from sitting for his portrait to many other artists—George Romney, for example. There are many portraits of him by Reynolds, in whose diaries he is recorded as sitting between 1767 and 1786. Most of these are described in Messrs. Graves and Cronin's *History of the Works of Sir Joshua Reynolds*. Mr. McFadden's picture is not there recorded. It shows Burke as a comparatively young man, probably painted before 1767; he is in a grey coat and vest with gold buttons

and is wearing a grey wig, his expression being serious and thoughtful. This picture was lent to the Exhibition of National Portraits at South Kensington in 1868 (No. 820) by the Rev. Charles Burney; and again to the Guelph Exhibition at the New Gallery, London, 1891 (No. 318), by the Venerable Archdeacon Burney (the Rev. Charles Burney became archdeacon of Kingston-on-Thames in 1879), who also owned portraits by Reynolds of the famous Dr. Burney and David Garrick. It is interesting to note that among Sir Joshua's bequests was one to Burke of £2,000, "with the cancelling of a bond for the same amount of money borrowed."



GEORGE ROMNEY

MRS. CROUCH

GEORGE ROMNEY

1734-1802

MRS. CROUCH

Canvas, 50 in. by 40 in.

“ONE of the chief ornaments of Drury Lane Theatre, whose beauty and talents have been a subject for admiration and praise to every poet and critic for the last five and twenty years”—this was the opinion of a writer of an obituary notice in one of the English magazines in 1805. Equally famous as an actress and as a singer, Anna Maria Phillips was the daughter of a Welsh solicitor, Mr. Phillips, “who mixed with his professional pursuits a regard for the fine arts, and who was the author of several pamphlets which attracted considerable notice.” His daughter was born in 1763, and at an early age displayed such powers of voice and such a natural taste for music, that her father placed her under the care of Mr. Linley. She first appeared at Drury Lane in 1780 as Mandane in Arne’s “Artaxerxes”; her appearance, says the above-quoted chronicler, “was that of a meteor. It dazzled from excess of brilliancy every spectator. Nothing was spoken of, and nothing listened to, but the exquisitely beautiful Miss Phillips; and certainly a more captivating form, more simple and unaffected manners, more graceful and yet timid deportment, never appeared on the stage. She possessed the most seductive expression without the consciousness of beauty, and with the most glowing firmness and tone of health she blended the finest delicacy of action. Her success was unbounded. She made a sort of epoch in the theatre, and was pursued and idolised by the town.”

Combining the two unusual qualities of being equally good as a singer and an actress, Mrs. Crouch’s professional career, in the many parts she played, was one long success. But this was marred somewhat by the early and unhappy marriage which she contracted with a Mr. Crouch, a lieutenant in the Navy, perhaps the “W. Crouch Esqr” whose death in Tavistock Place, London, was announced in

March 1819. He was described as of "showy person and address." The marriage took place in Twickenham Church in 1785; the pair separated in 1791, but she "made him a provision to which he was not entitled by his conduct." Short as was the marriage, it was probably at first one of genuine affection, for in her portrait Romney evidently intended to indicate her husband's calling by the view of the sea and a boat, and one of her most popular renderings was a sea-song entitled "Breezes." After retiring from the stage in 1801 she devoted herself to teaching, her pupils including Mrs. Liston and Mrs. Charles Mathews. For some years before her death on 2 October 1805, she was in ill-health and lived a retired life. "Mrs. Crouch," writes William Robson, "was one of those lovely women of whom lovers and poets often rave and write, but such as people in sober earnest seldom see."

She was painted by most of the leading artists of the day, Barry, Condé, S. de Wilde, Lawrence, Ramberg, and Reynolds, and these with others are familiar to collectors of engravings; but none of these portraits can compare with that which Romney painted in 1787, between 7 February and 29 April. In February of that year Romney received from "Mr. Crouch in part for Mrs. Crouch £5 5s." No further payment is recorded, and the picture could not have been claimed, for it remained in Romney's studio until after his death, and was bought at his sale in 1807 by a Dr. Weshop for £5 15s. 6d. In the interval, however, it had been engraved in stipple by F. Bartolozzi, and published in 1788. It is especially interesting to note that the engraving was dedicated to Mrs. Crespigny, whose portrait also by Romney is in Mr. McFadden's collection.

The history of the picture from 1807 is not very clear. Half a century later, *i.e.*, on 20 February 1858, it came up at Christie's and was bought by Mr. Smith, the Bond Street dealer, for 70 guineas—a high price for a Romney in those days; it reappeared there again on 7 May 1898, and passed thence into Mr. McFadden's collection. The Bartolozzi engraving has frequently been copied, notably in 1851 for Hogarth's *Memoirs of the Opera*. The picture is reproduced in T. H. Ward and W. Roberts's *Romney*. She is seen seated in a rocky cavern by the shore, in a white dress with short sleeves and a red sash; in her left hand is a piece of music, her right hand is lifting a gold neck-chain from which suspends a miniature of a gentleman, probably intended to represent her sailor-husband; in the distance is the sea with a sailing-boat.



GEORGE ROMNEY

MRS. DE CRESPIGNY

GEORGE ROMNEY

1734-1802

MRS. DE CRESPIGNY

Canvas, 50 in. by 40 in.

THE De Crespignys were among the famous London hosts of the eighteenth century, but their most pleasant parties must have been those which assembled at Champion Lodge, Denmark Hill, Camberwell, then a country village some four miles from the centre of London, but now an overbuilt and somewhat seedy quarter of the metropolis. Champion Lodge, which was built by Claude de Crespigny in 1717, had a park of some thirty acres, and one of the most famous events in its history was a great fête given in 1804 in honour of the visit of the Prince of Wales. It was at some of these fêtes that the beautiful Mrs. Crouch, described in the previous entry, delighted the company with her exquisite voice. But for half a century or more the estate has been covered with a wilderness of more or less mean houses and shabby-genteel streets.

The Philip Champion de Crespigny, who was the husband of the lady in Romney's picture, was the younger brother of the Claude Champion de Crespigny who entertained the Prince of Wales in 1804, and who was rewarded with a baronetcy in 1805. The family is of ancient and noble French descent, the Sieur de Crespigny, an officer of high rank in the French service, emigrating to England with the whole of his family at the revocation of the Edict of Nantes. Philip Champion de Crespigny, like his father and his brother, held lucrative official appointments. He was King's Proctor, Member of Parliament for Aldborough, Suffolk, with a county seat at Hintlesham Hall, near Ipswich, and a town house in Old Palace Yard. He died in 1803, leaving a numerous family, for he was a much married man. He was married four times, and it is interesting to note that he must have been long acquainted with Romney, for in 1780 his third wife and

her children sat to the artist for a group which has so far remained untraced. He married his fourth wife, Dorothy, only daughter of Richard Scott, Esq., of Betton, Salop, on 20 February 1783, and she began to sit for this fine half-length portrait on 20 March 1786, but only three sittings are recorded. The husband paid £42 in August 1789, but the portrait was not "sent home" till 14 April 1790. Mrs. de Crespigny again married in 1804, as his second wife, Sir John Keane, Bart., and died on 5 July 1837.

The portrait was one of the many fine pictures brought to light by the Romney exhibitions at the Grafton Galleries in 1900-1, where it was exhibited by Mr. G. H. C. H. de Crespigny, and where it attracted considerable notice. It was sent to Christie's in April 1901, and passed thence to Mr. McFadden's collection. It was illustrated in Christie's Catalogue, in the *Magazine of Art* of October 1901, in T. H. Ward and W. Roberts's *Romney*, 1904; was engraved in mezzotint by W. Henderson in June 1903, and has frequently been reproduced elsewhere. Mrs. de Crespigny was a beautiful woman, and clearly insisted upon being painted in a black dress, for Romney's distinct preference was to paint his sitters in white, but the black is relieved by white lace at the neck and wrists. She is seated in a well-wooded park which converges to a valley, and may have been intended to represent her husband's early home at Camberwell; her left elbow rests on a balustrade, the fingers of the hand touching the chin; the gloved right hand holds the other glove. The picture forms a most interesting pendant to that of her friend Mrs. Crouch, of which the engraving was dedicated to Mrs. de Crespigny.



GEORGE ROMNEY

MRS. FINCH

GEORGE ROMNEY

1734-1802

MRS. FINCH

Canvas, 35 in. by 28 in.

THERE can be no reasonable question about the identity of the lady in this beautiful portrait, although a large number of sittings recorded in Romney's diaries 1782-1789 are of "Miss Brouncker." They refer to more than one portrait, and probably to more than one person. Mr. McFadden's Mrs. Finch was Mary, daughter of Lewis William Brouncker, of the island of St. Christopher (her elder sister, Mrs. Adye, wife of John Willett Adye, also of the island of St. Christopher, sat to Romney in 1784), whose London address was No. 4 Queen Anne Street, Westminster, the residence of John Stanley, M.P., Attorney-General of the Leeward Islands.

Miss Brouncker married, firstly, on 2 August 1789, the Hon. William Clement Finch, admiral in the Royal Navy, the third son of Heneage, third Earl of Aylesford, by whom she had several children; he died in 1794. She married, secondly, William Strode, Esq., of Northaw, Hertfordshire, and died in Upper Harley Street, London, at the age of forty-seven, on 6 October 1813, her second husband being described in the brief obituary notice of his widow as "the late benevolent" William Strode. It is clear that this portrait was commenced before and finished after her first marriage. On 11 and 18 June 1789 she sat as Miss Brouncker, and on 6 and 13 April 1790 as Mrs. Finch. Romney probably painted an entirely new picture when she appeared under her married name, or Mr. McFadden's may be the "portrait of Miss Brouncker" which was in Romney's sale in 1807 after his death.

Less well known than several other of Mr. McFadden's Romneys, this one is of exceedingly rich quality, and perhaps all the more attractive because it is not entirely finished. It represents a charming woman in the full flush of her beauty;

seated in a landscape, she is wearing a white dress with short sleeves and a light blue sash; her long, fair, curly hair flowing over her shoulders, her fresh coloured cheeks and rosy lips suggesting the impression that she has only just attained to womanhood.

This portrait is recorded in T. H. Ward and W. Roberts's *Romney*, 1904, vol. ii, p. 54; it was reproduced in *The American Magazine of Art*, January 1917.



GEORGE ROMNEY

LADY GRANTHAM

GEORGE ROMNEY

1734-1802

LADY GRANTHAM

Canvas, 50 in. by 40 in.

“**I** HAVE heard of Lord Grantham’s match,” writes Horace Walpole to the Countess of Upper Ossory on 29 June 1780, “and suppose he has contracted some Spanish ideas, and minds blood more than beauty.” Writing again to the Countess on 26 November of the same year, Walpole states that he saw Lady Grantham at Lady Holderness’s, and says: “As she is not *my* wife, I think her very tolerable. She was well dressed, behaved like a human creature, and not like her sister or a college tutor.” In the interval of the two letters, Lady Mary Jemima Yorke (she was born on 9 February 1757), the younger of the two daughters of Philip, second Earl of Hardwicke, and the Baroness Lucas, had married, on 17 August, Thomas, second Lord Grantham, a distinguished politician, a man, as Wraxall tells us, who “possessed solid, though not eminent parts,” for some years Ambassador in Spain, Secretary of State for Foreign Affairs, and one who conducted the preliminaries of peace with France. Lady Grantham’s married life was a brief one, for her husband died in 1786. He was her senior by nearly twenty years, and she survived him forty-four years, dying on 7 January 1830.

Lord Grantham sat to Romney for two pictures, a head and shoulders in 1779-80 (which has not been traced), and a half-length in 1781, well known through W. Dickinson’s engraving issued in 1783. Lady Grantham sat for her portrait six times between 15 December 1780 and 5 March 1781, and these two pendant portraits remained at Wrest Park, in the possession of Earl Cowper, until that of Lady Grantham was sold privately to Mr. McFadden. Wrest Park was her father’s country seat, and as he died without male issue, the estate was inherited by his two daughters. Lady Grantham’s elder son succeeded his aunt as Earl de Grey in

1833, and his eldest daughter, Baroness Lucas, on her marriage with Earl Cowper, brought the estate and collection of family and other pictures into that Earl's possession. On the death in 1905 of Earl Cowper without issue, this and other estates were inherited by Baron Lucas, the earl's nephew, who sold this portrait by Romney. In 1761, nearly twenty years before she sat to Romney, Lady Mary Jemima Yorke and her elder sister, Lady Annabel Yorke, were painted on one canvas as young children in a landscape, each holding a dove, by Sir Joshua Reynolds, a picture familiar to collectors through Fisher's engraving published in 1762.

Romney shows us Lady Grantham seated in an open, autumnal landscape, by the trunk of a tree, with the effects of the setting sun. She is in a creamy satin dress, with short sleeves edged with white, a rich scarlet satin overdress, with pearl drop jewels at the breast and sleeve, and gold earrings. The dark hair is dressed moderately high and is bound with pearls. Her right hand rests against her face. Romney received thirty-six guineas for painting this fine picture, which has never been exhibited in England, and of which there is a copy at Newby Hall, Ripon, the property of Mr. R. C. de Grey Vyner.

This portrait is recorded and described in T. H. Ward and W. Roberts's *Romney*, 1904, vol. ii, p. 64. A mezzotint by Mr. Norman Hirst is in preparation.



GEORGE ROMNEY

LADY HAMILTON

GEORGE ROMNEY

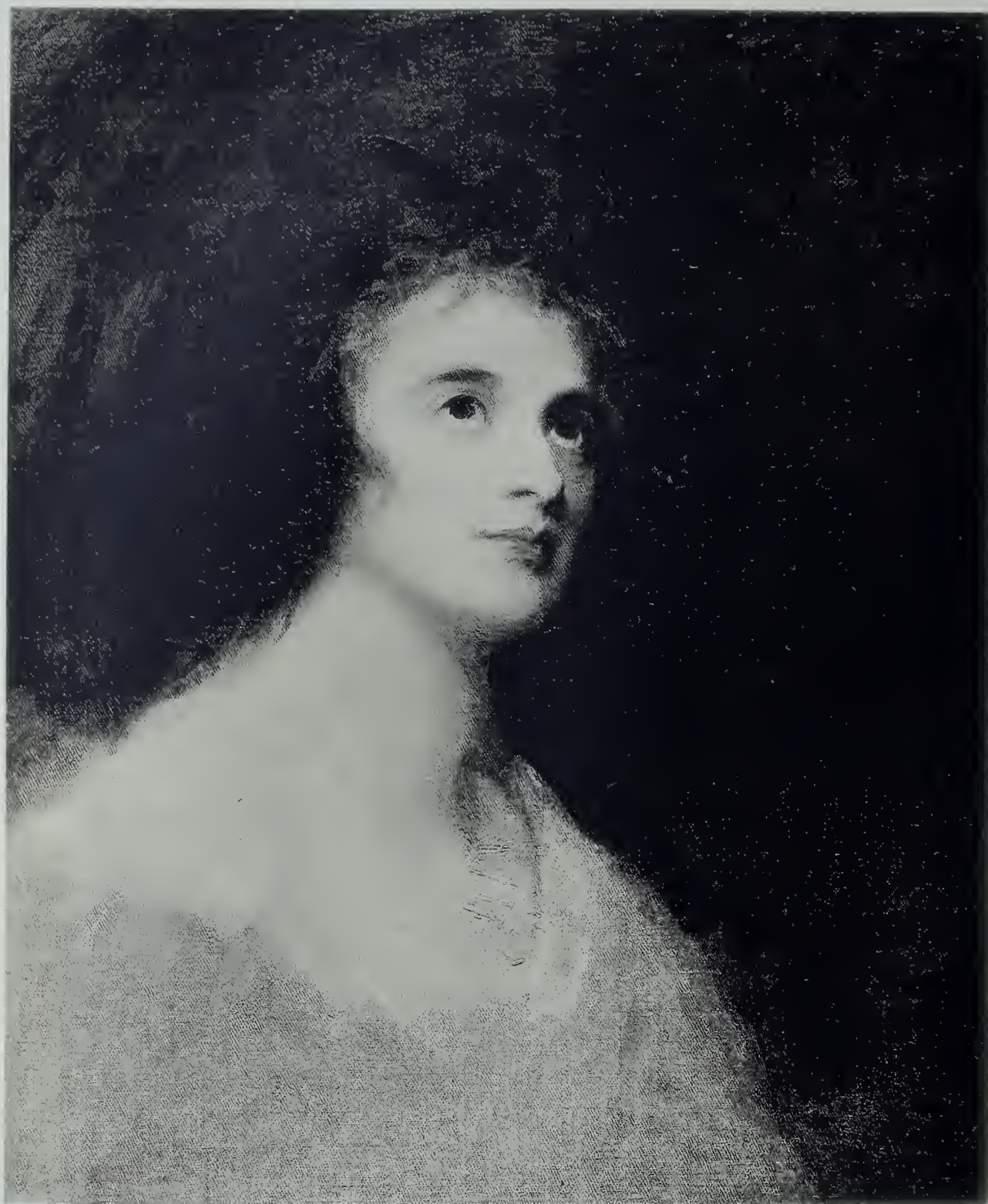
1734-1802

HEAD OF LADY HAMILTON

Canvas, 17½ in. by 15 in.

THIS lovely head of Romney's most famous sitter, the work of an hour or a couple of hours' concentrated study, was one of the several studies in oils which remained in the artist's family for over a century after it was painted. The face is completely finished, and the abundant natural luxuriance of the hair is indicated by a few rapid strokes of the brush. It is one of the many studies for the subject of Miranda, and dates from about 1783. Romney's simple, solid technique was conducive to great durability, as is evidenced in this head, which is as fresh and brilliant as when it left his studio—indeed it has mellowed and improved with time.

The story of this fascinating and remarkable woman, who graduated from a servant girl to an ambassadress, and who exercised a singular spell over all with whom she came in contact, has been told many times and in many volumes, so that we need not dwell upon it at length here. It will be sufficient to state that she was born in 1765, that she sat first to Romney in 1782, and that, after an extraordinary career, she died in poverty at Calais on 15 January 1815.



GEORGE ROMNEY

MRS. TICKELL

GEORGE ROMNEY

1734-1802

MRS. TICKELL

Canvas, 24 in. by 20 in.

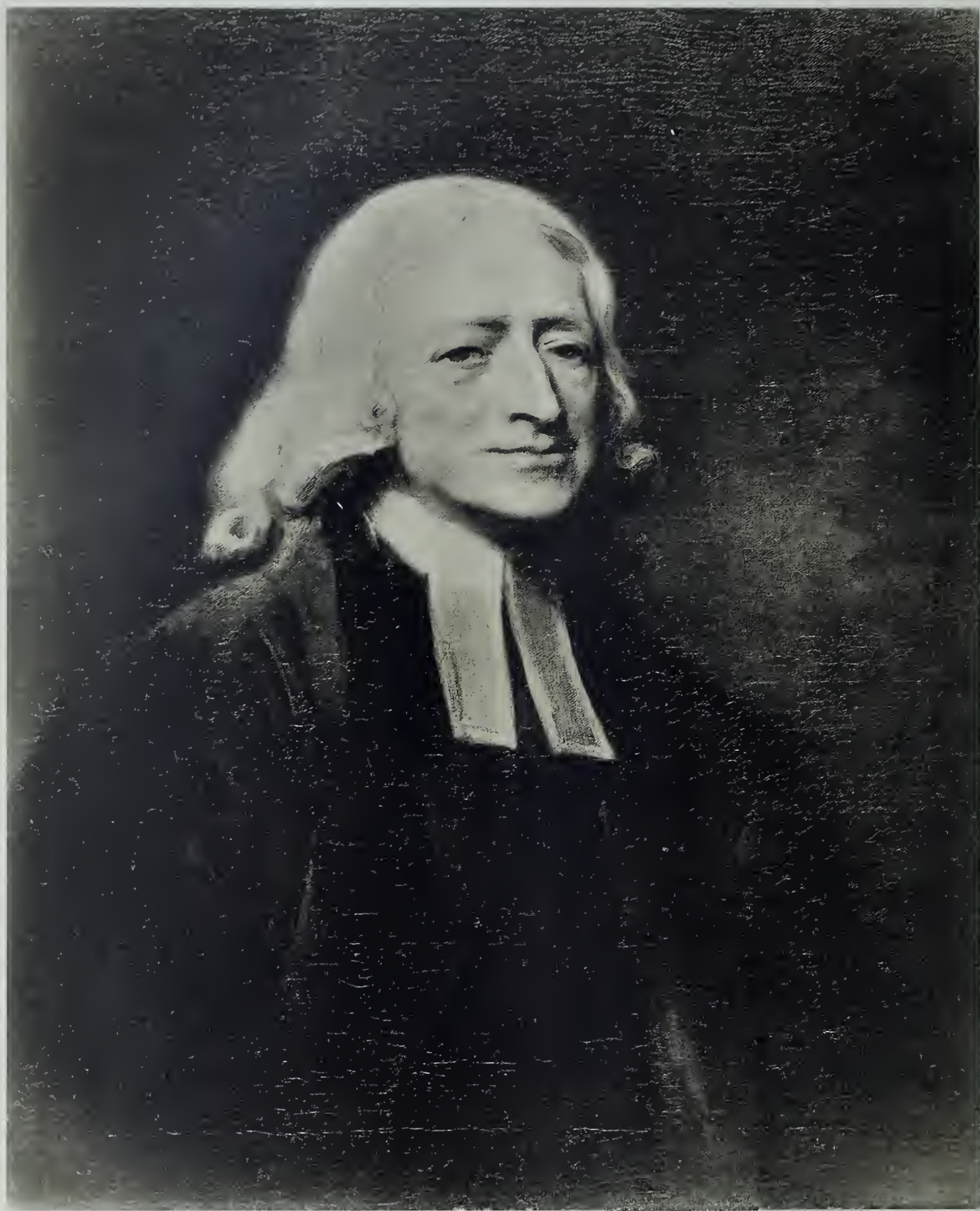
“ROMNEY’S Portrait of Mrs. Tickell,” wrote an anonymous critic in a newspaper of 24 April 1792, “is an exquisite display of graceful outline . . . and the sincerity of Mrs. Tickell’s *Inspiration* will not be questioned when the beauty and accomplishments of the *Lady* are consulted.” Mrs. Tickell, now that Lady Hamilton had passed out of his life, undoubtedly inspired Romney more than any other of his later sitters. Her name occurs before her marriage, as Miss Ley, nearly thirty times in the diaries of 1788 and 1789, and fourteen times as Mrs. Tickell from 21 May 1791 to 16 May 1792. He made many sketches of her, and finished several pictures, of which this one is among the most charming. It shows the head and bust only, she is looking upwards, the dense masses of auburn hair are indicated rather than depicted, and the white bodice is roughly sketched in, Romney having in mind perhaps some classical subject such as Cassandra.

This is one of the many unclaimed pictures which remained in Romney’s studio after his death; at his sale in 1807 it found a buyer at four guineas, but it again reverted to the Romney family for the artist’s son and biographer lent it to the British Institution in 1862, and it remained in the family until the great Romney sale of 1894, when it was purchased by Messrs. Agnew, who sold it to Lieut.-Colonel Frank Shuttleworth, and who some years afterwards re-purchased it. It was in Messrs. Agnew’s “Twenty Masterpieces” exhibition of 1895. (189

Mrs. Tickell was the daughter of Captain Thomas Ley, in the naval service of the East India Company, who lived in Gower Street, London; she married in 1789, when “a beautiful girl of eighteen,” at Wilmington, near Eastbourne,

Richard Tickell, one of the Commissioners of Stamps, a minor poet and playwright, whose first wife was Mary Linley, sister of Mrs. R. B. Sheridan. Tickell committed suicide by jumping from a window in 1793. In 1796 Mrs. Tickell married, at Newton Bushel, Major John Cotton Worthington, by whom she had seven children and was left a widow at his death at his seat at Newstone, Tunbridge Wells, in September 1826. A notice of Mrs. Tickell, with a reproduction of one of Romney's numerous portraits of her appeared, when she was Mrs. Cotton Worthington, in *The Lady's Monthly Museum* of December 1803, so that, though far removed from London society, the fame of her beauty was still fresh in the metropolis.

This portrait is recorded and described in T. H. Ward and W. Roberts's *Romney*, 1904, vol. ii, p. 158. It was finely engraved in mezzotint by J. B. Pratt in 1900; and a photogravure of it faces p. 120 of the first volume of the above-mentioned work.



GEORGE ROMNEY
REV. JOHN WESLEY

GEORGE ROMNEY

1734-1802

REV. JOHN WESLEY

Canvas, 30 in. by 24 in.

THIS portrait of one of the most remarkable figures in the religious life and activities of England during the eighteenth century, was painted in 1788-9, and four sittings are duly recorded in Romney's *Diary*. It was a commission from an Irish admirer of John Wesley, Mrs. Tighe of Rossana, whose agent paid the artist £30, which included the cost of the frame, on 30 March 1789. It remained at Rossana until about 1815, when the contents of the house were dispersed, and this Romney portrait was then purchased by a member of the Wesleyan community for about £40. It belonged to the Rev. J. H. H. Butterworth when it was sold at Christie's in March 1873, its new owner being the late Mr. W. R. Cassells. Mr. Cassells was not a collector in the usual sense, for he only had about half-a-dozen pictures. He had lived in India and had written much on theological and technical subjects. He told the present writer that he had no particular interest either in John Wesley or George Romney, but he happened to be in Christie's rooms in 1873 when this portrait was on the easel, and, thinking it a splendid portrait, he purchased it; and it was not until the Romney Exhibition at the Grafton Galleries in 1900 that the whereabouts of the portrait was revealed. It remained in Mr. Cassell's possession until shortly before his death at the age of eighty-one in 1907.

It is a singularly refined and beautiful portrait of an elderly man—Wesley was eighty-five years of age when he sat—whose stormy and active life has left none of the usual traces on the serene face. He was one of the most frequently painted—and caricatured—men of his age; and it is especially interesting to know what Wesley himself thought of the artist. He has left such a record in his *Diary*, and

under date 5 January 1789, he writes: "At the earnest request of Mrs. T[ighe] I once more sat for my picture. Mr. Romney is a painter indeed! He struck off an exact likeness at once, and did more in an hour than Sir Joshua did in ten."

A fine mezzotint of the portrait was engraved by John Spilsbury and published on 1 June 1789, and in connection with which a letter is quoted at length in T. H. Ward and W. Roberts's *Romney*, 1904, vol. ii, p. 169 (in which work the portrait is reproduced), from Wesley to Mrs. Tighe. It is so interesting that it will bear reprinting. It is dated London, 7 February, 1789:

"Dear Madam,

It could not easily be that I should refuse anything which *you* desired, therefore I have sat four times to Mr. Romney, and he has finished the Picture. It is thought to be a good likeness, and many of my friends have desired that I would have an engraving taken from it. But I answer, 'The Picture is not mine but *yours*. Therefore, I can do nothing without your Consent.' But if you have no objection, then I will employ an engraver that I am well assured will do it justice.

Wishing every Blessing to you and all your Family, I remain,

Dear Madam, your affectionate servant,

John Wesley."

There are other versions of this portrait, all varying somewhat, and most of these have been reproduced in various forms, but this is the original picture engraved by Spilsbury.

John Wesley, the founder of Methodism, was born on 17 June 1703, son of the Rev. Samuel Wesley, Rector of Epworth, Lincolnshire; he was educated at Charterhouse, and Christ Church College, Oxford, where he graduated, taking his degree of M.A. in 1726. About 1730 he joined, with his brother Charles, a society which had recently been established under the name of Methodists. In 1735 the two Wesleys accompanied several Moravians to America; John returned in 1737, and from that time until his death on 2 March 1791, travelled and preached in all parts of Great Britain, founding a religious society which has now its ramifications in all parts of the globe.



GEORGE ROMNEY

LITTLE BO-PEEP

GEORGE ROMNEY

1734-1802

LITTLE BO-PEEP

Canvas, 46 in. by 34 in.

THIS attractive picture of a pretty little girl acting as Shepherdess shows us the artist in what may be described as his holiday mood, for he was probably not painting for any patron, but just *con amore*. The child is in a white and blue dress, and is wearing a large white sun-hat, the brim of which throws a shadow over the upper part of the face. She is in an open landscape, and is holding a shepherd's crook; by her side are two sheep, one of which is drinking from a brook.

Nothing is known as to the identity of the child, who was probably the daughter of one of the artist's friends. It may be recalled that in 1781 Romney painted a portrait of little Miss Martindale, daughter of one of the painter's friends, Mr. Martindale of St. James's Street, London, in which a lamb is introduced. The present picture was exhibited at the Old Masters, Burlington House, London, in 1885, by Mr. Edwin Humby, and was later on the property of the late Sir Hugh Lane. It is recorded and described in T. H. Ward and W. Roberts's *Romney*, 1904, vol. ii, p. 192.



JAMES STARK

LANDSCAPE AND CATTLE

JAMES STARK

1794-1859

LANDSCAPE WITH CATTLE

Canvas, 16 in. by 22 in.

STARK was perhaps, next to Crome his master, the most brilliant member of the Norwich School. Many of his better pictures have passed as the works of Crome, and this rich and luscious early summer scene is worthy to rank with those of the founder of the Norwich cycle of landscape painters. It is a finely-wooded group of ancient oak trees on the borders of a shallow stream spanned by a bridge with a rustic fence. A peasant is driving four cows to the stream, and a hurdle fence is seen on a slight elevation to the left and passes through the group of trees to the road over the stream in the centre of the picture.

This may be the "Lane Scene" which Stark exhibited at the British Institution in 1817, the dimensions of which very closely agree with this picture. It is the "woody landscape, with a peasant and four cows going to the water," which belonged to the late Onley Savill-Onley, of Stisted Hall, Essex, until 1894, when it was acquired by Messrs. Agnew. Mr. Onley, it may be mentioned, was born in 1795, and in 1818 married his cousin, the daughter of John Harvey, Esq., of Thorpe Lodge, Norfolk, a member of a well-known Norwich family, Mr. Onley's father, Charles Harvey, having been Recorder of the city for which he sat in Parliament. He took the surname of Savill-Onley in 1822.



GEORGE STUBBS, R.A.

THE BRICK CART

GEORGE STUBBS, R.A.

1724-1806

LABOURERS: THE BRICK CART, 1767

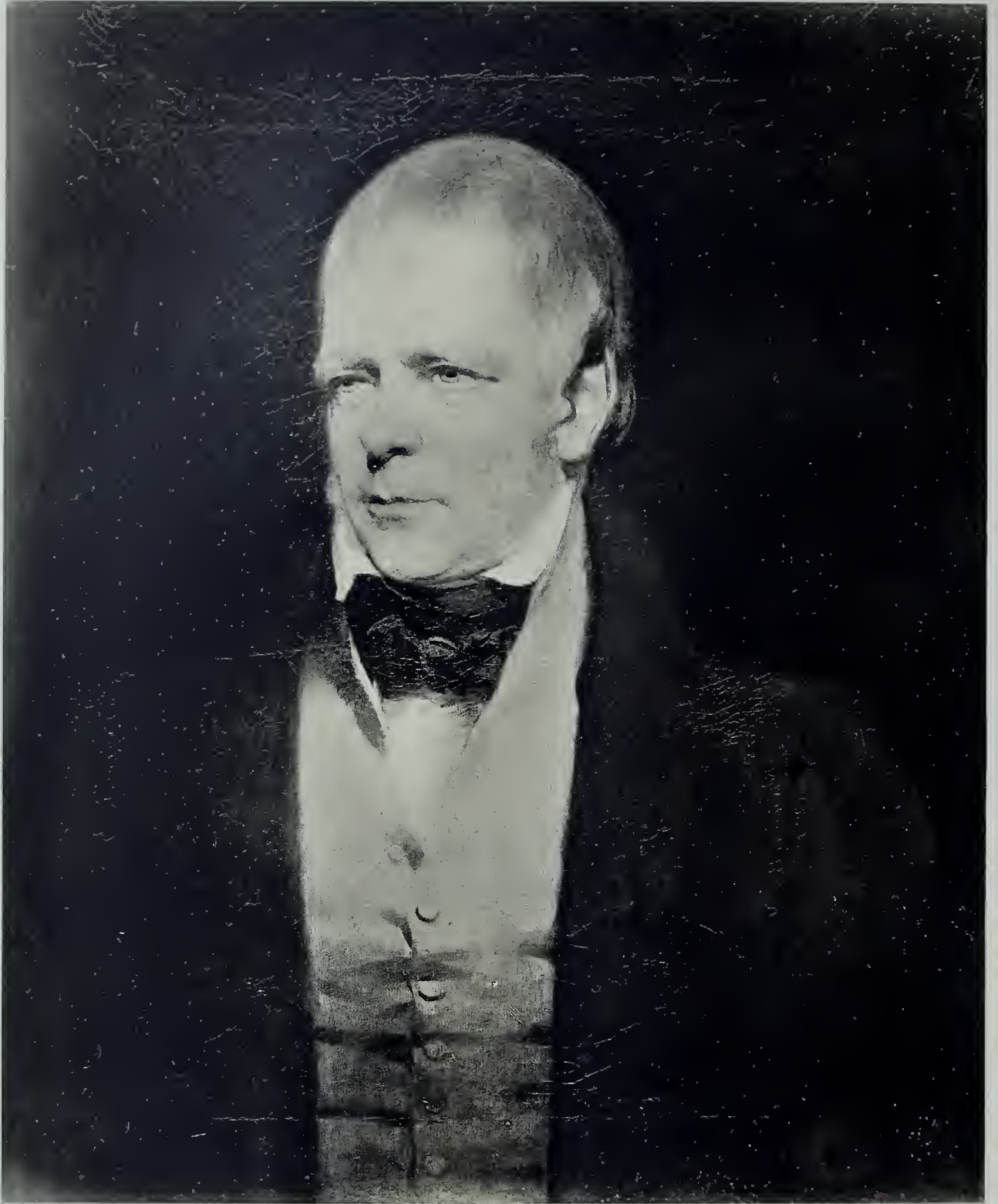
Canvas, 24 in. by 41 in.

THIS is one of a companion pair of pictures which belonged to Mr. W. Kinleside Gratwicke, of Ham Place, Sussex, until a sale at Christie's on 23 March 1868, whence they passed into the collection of the late Mr. Louis Huth of London and Possingworth, Sussex, and in whose possession the pair remained until his death in 1905. Both had been engraved at the latter part of the eighteenth century by H. Birche, an engraver of whom nothing is known; it is said that this is a name placed by R. Earlom on prints engraved by him for B. B. Evans in consequence of his engagement to Boydell not to work for any other publisher. In the auctioneer's copy of the Gratwicke Catalogue the scene here depicted by Stubbs is stated to be a view at Southhill, Bedfordshire, then the country seat of Lord Torrington, and afterwards of Mr. Whitbread, the brewer.

The view is of a densely wooded dell, admirably painted, with a rough, irregular cart road, and a distant view of a landscape with cottages nestling in the hollow. The most prominent feature of the picture is a group in the foreground, comprising a dark horse harnessed to a cart and four elderly labourers in conversation; one of the men is in the cart, whilst another in shirt sleeves is removing the tail-board; a large dog is seen lying in the shade of a tree to the right, and near it may be read the signature and date: "Geo. Stubbs, 1767."

Mr. Huth lent it to various exhibitions, notably to Burlington House, 1875, No. 15; to Brighton, 1884; to Vokins's Gallery, London, 1885, No. 4; and in 1909 it was No. 4 in the Loan Exhibition at Manchester. It is described in Sir Walter Gilbey's *Life of George Stubbs, R.A.*, 1898, pp. 175 and 207.

The landscape is the work of Amos Green, who died in 1807.



SIR JOHN WATSON GORDON, R.A.

SIR WALTER SCOTT

SIR JOHN WATSON GORDON R.A., P.R.S.A.

1788-1864

SIR WALTER SCOTT, BART.

29½ in. by 24½ in.

THIS portrait of the author of the "Waverley" and other romances and the most successful novelist of his day is of special interest, inasmuch as the artist and his sitter were related. Lockhart, in the *Life* of his famous father-in-law, tells us that in 1830 John Watson Gordon painted "an excellent half-length portrait" of Scott for Cadell the publisher. In this he is represented seated, with both hands resting on his staff; but, as Lockhart points out, "a little too late." But ten years earlier and before he had added Gordon to his name, John Watson had painted a portrait of Scott for the Marchioness of Abercorn, to whom, in July and August of 1820, Scott wrote two letters with details concerning the picture.

Watson Gordon painted a number of replicas of the 1830 portrait, all presumably from an unfinished study which he retained, and which his brother Henry G. Watson inherited. These replicas varied in size, but they were generally of the head and shoulders only on canvas of the same size as Mr. McFadden's, which is distinctly a far more pleasing picture than the original sketch. A list of some of the versions is given in the *Descriptive Account* of the exhibits at the Scott Centenary held at Edinburgh in 1871, and some other details will be found in *Chambers' Journal* of December 1910. Mr. McFadden's fine version, in which Scott is represented wearing a dark coat, yellow waistcoat, black stock and white collar, and with slight side-whiskers and scant grey hair, once belonged to Mr. James

Duncan of Benmore, Scotland, and was “painted from life.” The original Watson Gordon sketch is now in the Scottish National Portrait Gallery, to which it was presented by Henry G. Watson. Cadell’s version was engraved on a small scale by Horsburg for some of the editions of Scott’s works, and “is by no means a pleasing likeness.”

Concerning Sir Walter Scott, it is only necessary to mention here that he was born at Edinburgh on 15 August 1771, his father being a Writer to the Signet (in other words a Scotch attorney of the highest class), that he began to publish translations in 1796, the *Lay of the Last Minstrel* appeared in 1805, and that his long series of romances began in 1814 with *Waverley*, still regarded by many good judges as his masterpiece in prose fiction. He was created a baronet in 1820 and died on 21 September 1832.



J. M. W. TURNER, R.A.

BURNING OF THE HOUSE OF PARLIAMENT

J. M. W. TURNER, R.A.

1775-1851

BURNING OF THE HOUSES OF PARLIAMENT

Canvas, 36 in. by 47 in.

ON the evening of 16 October 1834 a fire broke out in the House of Lords, near Black Rod's Box, and although several persons were employed about the building, no effectual resistance could be opposed to the progress of the flames for a considerable time, in consequence of the rapidity with which they spread through the numerous passages, lobbies, staircases, etc., which had been constructed at various periods for the convenience of a ready communication between the two Houses and their committee-rooms and offices. The fire continued to rage throughout the night, and was not extinguished for several days. The Houses and offices were destroyed, except the bare walls. The fire originated from two cart-loads of wooden Exchequer tallies having been burnt in the furnaces, the flues passing beneath the flooring of the House of Lords becoming red-hot, and thus igniting the dry timber about them.

Turner at this time was living in Queen Anne Street West, within easy reach of the Houses of Parliament, and the "actuality" of the conflagration would have appealed to him. He was not, however, the only artist to obtain an "advertisement" out of the fire, for at the Royal Academy of 1835 J. Taylor, Jun., an architect, exhibited a "View of the remains of St. Stephen's Chapel, taken from the roof of the Speaker's Gallery as it appeared on the morning after the fire of the 16th October 1834." Two other artists were early in the field—in the same Academy—with designs for the new Houses. But it was Turner's genius which handed down to us a vivid impression of the great fire. We know from Leslie's

Life that among the spectators were John Constable and his son, who viewed the conflagration from a hackney coach on Westminster Bridge.

Turner painted more than one large picture of the fire, of which he made many pencil drawings and water-colour sketches, as may be seen from Mr. A. J. Finberg's *Inventory* of the Turner Bequest (pp. 909-910). There are two large pictures, very nearly of the same size and almost identical in scheme. Both were exhibited in 1835, one at the Royal Academy, No. 294, and the other at the British Institution, No. 58 (the size of the latter is given in the catalogue as 54 in. by 66 in., which dimensions probably include the frame). It may possibly be that these two exhibits are of one and the same picture, as in several instances Turner exhibited at the British Institution pictures which had previously been hung at the Academy. But in the British Institution of the following year (1836) he exhibited, No. 69, another of the same subject with a slightly different title, "Fire of the House of Lords," with the size given as 51 in. by 27 in., which is probably a misprint. Only two of these three exhibits have been traced: (1) the picture here described, and (2) the picture said to have been bought from Turner by Mr. John Marshall of Coniston, and lent by his descendant to Leeds in 1868 and to the Old Masters, Burlington House, in 1883, and of which the size is 36½ in. by 48½ in. There is another version which we need not now discuss.

It is impossible now to decide which of the two larger versions was the Academy picture, though Messrs. Christie claim this distinction for our version. The catastrophe was still fresh in the minds of the public at the opening of the Royal Academy of 1835, and seen through Turner's eyes it would have a fresh lease of life. The view is taken from the Surrey side of the Thames, near Westminster Bridge, which towers on the right of the picture in subdued grey tones, and is crowded with figures. In the distance through the clouds of flame and smoke appear the towers of Westminster Abbey; on the river are numerous boats and rafts with people, and all along the foreshore are crowds of spectators. Thornbury, *Life and Correspondence of Turner* (one volume edition, p. 313), quoting Ruskin, tells us that it "was almost entirely painted on the walls of the Academy, to which he frequently sent his canvas imperfect and sketchy, trusting entirely to varnishing days for the completion of his picture. It was astonishing what he accomplished on those days." He was "always the first to arrive at the Academy on those occasions, arriving there frequently as early as four o'clock,

and never later than six; and he was invariably the last to quit in the evening." We have an independent evidence of Turner finishing his Academy pictures on the walls in a letter from John Scarlett Davis, a well-known artist of the period, and an occasional exhibitor at the Academy, to David Cox's pupil Ince (quoted by Thornbury, pp. 452-453): "I have no artistical chat for you, further than that Turner has painted a large picture of the Burning of the Two Houses of Parliament; but I have heard it spoken of as a failure—a devil of a lot of chrome. He finished it on the walls the last two days before the Gallery [*i.e.*, the Academy] opened to the public. I am told it was good fun to see the great man whacking away with about fifty stupid apes standing round him, and I understand he was cursedly annoyed—the fools kept peeping into his colour box and examining all his brushes and colours."

The history of this picture so far as can now be ascertained is as follows: Its first recorded owner was Mr. Charles Birch, of Westfield House, Edgbaston, "whose cabinet of British art has justly obtained a more than local celebrity." Mr. Birch exhibited it at the Royal Birmingham Society of Artists, 1852, No. 114; and as it was not included in his sale at Foster's, in Pall Mall, on 15 February 1855, he must have disposed of it privately, for in the same year it was sent by Lloyd, Brothers and Co., the city art dealers, to Foster's, where it was sold on 13 June 1855, lot 59, for 810 guineas, and was purchased by Wallis. It was next in the collection of Mr. C. J. Palmer, of Portland Place, London, was sold at Christie's in May 1868, and was bought by Messrs. Agnew for 1,455 guineas. It was sold to Mr. J. Graham, from whom it was acquired privately for or by Mr. Holbrook Gaskell, of Woolton, near Liverpool, by whom it was lent to the Old Masters Exhibition at Burlington House in 1885, No. 197, and again at the same place in 1907, No. 113. At Mr. Gaskell's sale in June 1909 this splendid picture fetched the highest price but one up to that time paid for a picture by Turner. A photogravure of it appeared in the Gaskell catalogue. Its first public appearance in the New World was at Messrs. Knoedler's "Exhibition of Old Masters," New York, January 1911, in the catalogue of which it is illustrated. It is recorded and described in all the books on Turner, notably Sir Walter Armstrong's monograph, 1902, pp. 117 and 236, and C. F. Bell's *Exhibited Works of Turner*, 1901, pp. 128-129.



RICHARD WILSON, R.A.

VIEW ON THE THAMES

RICHARD WILSON, R.A.

1714-1782

VIEW ON THE THAMES, 1745

Canvas, 30 in. by 53 in.

TOPOGRAPHICALLY and artistically this is a most important and interesting picture of a bit of old London which has long since been improved out of existence. There are several engravings of pictures of old Westminster bridge during its long period of erection (1738-1750). Canaletto, the Italian artist, painted more than one view of it during his residence in London, *circa* 1747; both Paul and Thomas Sandby sketched it, and, among others, Thomas Willson drew and engraved "an Exact Prospect of the Magnificent Stone Bridge at Westminster with a View of the Abbey, Lambeth Palace, and other Buildings," etc., 1751. Elaborate details of the bridge—which gave place to the present structure in 1860-62—as seen in Richard Wilson's painting are given in *The Gentleman's Magazine* of 1746 and 1750; at the latter reference it is described as "certainly a very great ornament to our Metropolis, and will be looked upon with pleasure or envy by all foreigners."

Wilson's picture shows us the bridge in process of construction. It is a view of the Thames at low tide, painted on the north side, with the old Houses of Parliament and trees on the left. The cupola seen on the right is the dome of St. Paul's Cathedral, the only dome in London at that time and for many years afterwards. There are several youths bathing from a beached boat, and near the foreground of the picture are the figures of a man and woman, whilst numerous boats are sailing on the river. The signature and the date 1745 are seen on a tablet hanging on the wall to left. The sky is clear and blue.

This is one of the fine pictures from the Golding Palmer collection, which was formed by Robert Palmer (who died in 1787), of Holme Park, Berkshire, and

his only son, Richard Palmer (who died in 1806), who were the Duke of Bedford's London stewards for many years, and who were patrons of Gainsborough, Romney, and other artists. There were three examples of Wilson in this collection, all of which were lent to the British Institution in 1847, this one of Westminster Bridge being No. 100, and was stated in the catalogue to be the property of the Rev. H. Palmer (the younger son of the Richard Palmer who died in 1806). This picture remained in the same family until 1916, when it was acquired by the present owner.

Mr. G. Palmer sale, 28/Jul/1916/60 140 gu. offered



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